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THE ADVANTAGES OF ECLECTIC SHORT-HAND.

We claim that the demonstration of the following four propositions is an unanswerable argument why the short-hand student should adopt Eclectic Short-hand.

1. It is the briefest. **3. It is the easiest to write.**

2. It is the simplest. **4. It is the most legible.**

DEMONSTRATION OF THE PROPOSITIONS.

PROP. 1.—In December, 1880, *Browne's Phonographic Monthly*, then the leading stenographic journal, published comparisons of twenty-five of the best systems in existence, giving the writing, in all the systems, of a stanza of five lines. The Eclectic writing of the stanza contained, by actual computation, 14 per cent less than the briefest of the others (Graham's), and 49 per cent less than the longest (Lindsley's), and was 30 per cent briefer than the average of all of them; *hence the briefest system.*

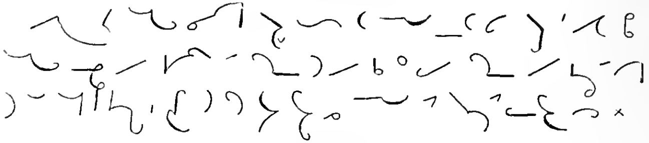
PROP. 2.—It is the only system of the twenty-five which is based on the English alphabet. It contains less than fifty word signs, and has no exceptions to rules; *hence the simplest system.*

PROP. 3.—It is the only system of the twenty-five which dispenses with vertical characters, writing with characters in three directions instead of four, and the only system of connective vowels similar in form to the consonants, and with a single exception the only light-line system; *hence the easiest system to write.*

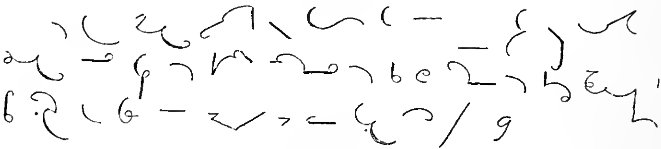
PROP. 4.—It is the only system of the twenty-five that makes as free use of vowels as of consonants, and while writing words with less strokes, still by its principles writes words more fully and with less memorizing of word signs than any other of the twenty-five. It also has no vertical strokes to become confounded in rapid writing with similar oblique characters; *hence the most legible system.*

To add strength to our demonstration we give the writing of the Lord's Prayer by both the Pitmans, Graham, Munson, Lindsley, Pernin, and Eclectic Short-hand, and we ask attention to the more uniform direction of the characters in the Eclectic, their easier combinations, and the fewer number of strokes, while the Eclectic writing writes more of the sounds than either of the others. The Isaac Pitman writing has 106; Graham's, 88; Munson's, 90; Lindsley's, 96; Pernin's, 93; and the Eclectic, 65 strokes. Adding together the strokes of all but Eclectic, we have 475; dividing by 6, we find the average is 95, from which subtracting the strokes in the Eclectic we have 30, which is 46 per cent. of the Eclectic writing, and 31 per cent. of the average of the five.

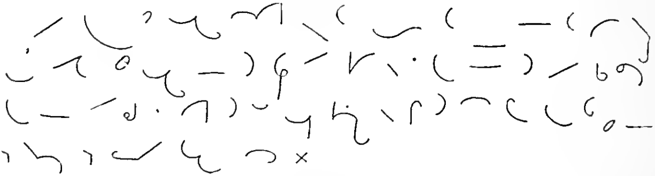
ISAAC PITMAN.



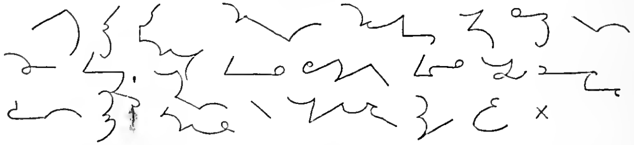
GRAHAM.



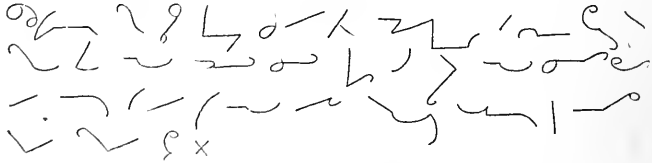
MUNSON.



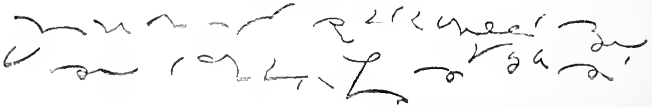
LINDSLEY.



PERNIN.



CROSS-(ECLECTIC.)



A SUCCESS IN AMANUENSIS WORK.

"With less than two months' instruction, I could report any ordinarily rapid speaker."—C. Q. Thorpe, *Chariton, Iowa.*

"With a comparatively small amount of study, in three months I acquired a speed of 135 words per minute."—J. E. Challenger, *Stenographer with Philadelphia and Reading Railroad, Philadelphia.*

"After one month's lessons in Eclectic Short-hand, and some daily practice for two months, I could easily write 150 words a minute."—E. Eloise Baker, *Stenographer with The Current, Chicago.*

"At the end of four weeks' study I found myself able to write faster, and to transcribe more readily, than I could after studying Munson's system four months. I studied Munson under a very able stenographer. *This system I have studied alone.*"—H. G. Stripe, *Stenographer with Union Pacific Railway, Omaha.*

"After less than two weeks' instruction in Eclectic Short-hand, without any previous knowledge except a partial knowledge of the principles, I was able to use it with the greatest satisfaction in general correspondence work, and have never experienced the least trouble in transcribing my notes."—W. A. Smollinger. *Covenant Mutual Benefit Ass'n, Galesburg, Ill.*

"The comparative ease with which the Eclectic Short-hand is written is *truly wonderful.* I am now writing 160 to 170 words per minute." —W. W. White. *Stenographer to N. & G. Taylor Co., Philadelphia.*

"I have frequently written at the rate of 180 words a minute, afterward reading my notes with the same facility as though taken at a moderate speed."—John F. Stetler, *1921 Walnut St., Philadelphia.*

"I commenced the study of Eclectic Short-hand the 12th of June, and on the 15th of August following I accepted a position as amanuensis with one of the largest firms in Chicago, which position I still hold. The system is *easily acquired, and is just the thing for practical work.*"—Jennie A. Wells, *Stenographer to McCormick Harvesting Machine Co., Chicago.*

"I have had an Eclectic employed in my office for over a year, and I have *never yet had to have a transcript rewritten or corrected* on account of misinterpretation of the notes. From the experience I have had with the system, I consider it one that can be rapidly written, and read like print."—J. E. Stuart, *Postoffice Inspector, Chicago.*

The lady referred to, in *two months'* study, reported and transcribed a speech delivered in court at the rate of *1,017 words* the first five minutes, or an average of *over 200 words per minute.*

"I have devoted one-half of my time during a period of three months to the study of Eclectic Short-hand, and have had occasion to apply it daily in taking from rapid dictation letters pertaining to *five distinct branches of business*, frequently where the *mistake of one word would have been vital* to the transaction under consideration, and have found the system *rapid, legible, and perfectly reliable.* I believe it simply impossible to overestimate its utility to anyone contemplating a thorough business education.—C. R. Smith, *North Dakota Loan and Trust Co., Jamestown, Dak.*

A SUCCESS IN COURT REPORTING

WHERE THE GREATEST ACCURACY AND SPEED ARE REQUIRED.

From the Hon. J. J. Phillips, Judge of Fifth Circuit Court, Ill.: "I have had reporters on the *Chicago Times*, *Missouri Republican*, and *St. Louis Globe-Democrat* report speeches made by myself, whose work was nothing like as correct as that done by Eclectic students in court under my observation."

From the Hon. Owen T. Reeves, Judge of Eleventh Circuit Court, Ill.: "Mrs. C. P. Remine, an Eclectic writer, has been engaged as a short hand reporter in this Circuit Court several years. I have examined the transcripts of her notes taken in cases tried by me, and I regard her a competent short-hand reporter in taking evidence."

From the Hon. N. F. Pillsbury, Judge of Eleventh Circuit Court, Ill.: "After a term of about three months, one lesson daily, in Eclectic Short-hand, my daughter is able to correctly report as fast as an average speaker will talk, and appears to have no difficulty in reading the notes afterwards."

From Gen. John McNulta, Master in Chancery, Bloomington, Ill.: "In October, 1883, Miss Shinn was called upon to report a case before me. Her services were called for with much reluctance on my part, as I was informed that she had devoted but about THREE MONTHS to the study of Eclectic Short-hand. Since that time she has done substantially all the reporting of the contested chancery cases before me. Her speed is adequate, and her reports are absolutely accurate verbatim reports. She reads her notes when called upon with as much ease and facility as she would a printed article from a newspaper, and reads old notes with as much ease as fresh ones. I have never known a stenographer who wrote more accurately, or who read with as much facility."

From Miss Mary S. Minor, Court Stenographer, Dallas, Texas: "After a series of six lessons, and a few hours' daily study for three months, I was able *to report court testimony*, and to read my notes as readily as long-hand. Such is the simplicity of its construction, the flexibility of its lines, and its perfect legibility, that the work necessary to attain verbatim speed is *only pastime*." [Miss Minor writes 180 words a minute.]

From Sims Ely, Official Reporter Eighth Judicial District, Kas.: "Having used the Eclectic system in court reporting, I speak advisedly when I say that it is fully capable of meeting *every possible requirement*. As to the time required to learn the system, I regard it as settled beyond controversy—not alone by my experience, but that of others known to me—that all the proficiency requisite for general reporting of every description, can be acquired in three months of constant study."

From R. L. Davidson, Official Reporter Nineteenth Judicial District, Kas.: "In my examination for this position I averaged 169 words per minute for five consecutive minutes." [He had studied but ten weeks.]

From E. B. Sherman, Master in Chancery, Circuit Court of the U. S., Chicago: "Miss Kate S. Holmes has been doing stenographic work in my office for several months, and although without previous experience, except in ordinary office matters, is doing very satisfactory work. Judged by its practical results, the Eclectic system must possess some positive merit, and one desiring to acquire the stenographic art should carefully examine its claims."

ECLECTIC SHORTHAND DICTIONARY

GIVING THE

Phonetic and Shorthand Equivalents of the Primitive words, and the various classes of Derivative words of the English language.

— ALSO —

Several Vocabularies of Technical Terms.

By J. G. CROSS, M. A.

AUTHOR OF ECLECTIC SHORTHAND.

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382 Pages. Sent, Postpaid, on Receipt of Price, $2.50.

This work is intended to be an authoritative writing of the language according to Eclectic Shorthand, and is invaluable to every writer of the system. It should especially be the constant companion of every learner, as the acquisition of the art will thereby be rendered much easier, more rapid and certain.

"I have carefully examined it, and must say that it surpasses my most sanguine expectations, both in the selection of information and in its mechanical make-up. It is a book that should be in the hands of every Eclectic writer, not only the beginner, but also the experienced reporter."—*Prof. Amos Rosenberger, St. Paul, Minn.*

"The student who has a copy of Cross' Shorthand Dictionary by his side will never be without a ready and perfect instructor, while to those whose business demands a large number of railway, insurance, law, or medical terms, it will prove itself of incalculable value."—*D. H. Case, Official Reporter, 21st Judicial District, Kansas.*

Eclectic Shorthand Dictionary.

"It will be particularly beneficial to beginners, on account of the phonic spelling given."—*Prof. M. B. Wicks, Philadelphia, Pa.*

"The Dictionary is indispensable to the student, and of inestimable value to the expert."—*Robert L. Davidson, Official Reporter, 19th Judicial District, Kansas.*

"It brings the mastery of shorthand writing within the comparatively easy possession of those who are only able to buy a copy each of the text book and Dictionary, and study at home, or while pursuing some other employment."—*C. W. Taylor, Telegraphic Institute, Janesville, Wis.*

"To the student this work is simply indispensable. Every practical reporter, also, will find in its pages many 'pointers' and 'short cuts' hitherto unthought of."—*Sims Ely, Court Reporter, 8th Judicial District, Kansas.*

"Writers of Eclectic Shorthand will welcome this book. For the completion of any series of shorthand text books a dictionary is indispensable, and this Dictionary is one of the best of its kind. The plan of the work is admirable, the primitive words being given first in a body, with an occasional derivative, the writing of which is important; then come the derivatives, classified according to the prefix or the suffix which they are intended to illustrate; after these are several vocabularies of technical words, including commercial, railway, insurance, law, and medical terms, which those who are fitting themselves for office dictation work will find especially useful. Each outline is marked with an italic letter, showing the position in which it is to be written. The book will be useful to the advanced writer of Eclectic Shorthand, because it will show him the best outlines for uncommon words, and will often help him to read a carelessly written outline. The student of the system who shall write the Dictionary through, will have the best grounding in its principles that any teacher can give."—*The Writer, a monthly magazine for literary workers, Boston, Mass.*

Sold by booksellers, or sent postpaid on receipt of price, $2.50.

SCOTT, FORESMAN & COMPANY,
CHICAGO.

ECLECTIC SHORTHAND:

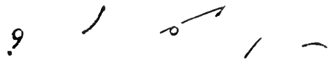
WRITING BY PRINCIPLES INSTEAD OF ARBITRARY SIGNS,

FOR GENERAL USE AND VERBATIM REPORTING.

By J. G. CROSS, M.A.

AUTHOR OF DICTIONARY OF ECLECTIC SHORTHAND.

WRITING IS THE CONSERVATOR OF THOUGHT.



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CHIROGRAPHIC DIAGRAM

SHOWING THE

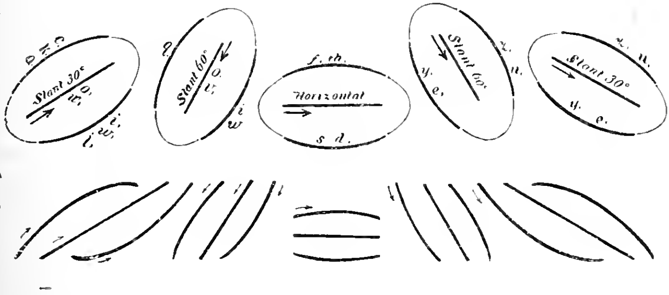
DERIVATION OF THE ALPHABETIC CHARACTERS

OF

ECLECTIC SHORTHAND

FROM THE ELLIPSES,

FROM WHICH ARE DERIVED THE LINES USED IN THE CONSTRUCTION OF THE LONGHAND ALPHABETS OF ALL MODERN EUROPEAN LANGUAGES.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FACILE LINES, RAPID MOVEMENTS, INTERDEPENDENT.

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INTRODUCTION.

This system of shorthand writing has been before the public long enough to either demonstrate or refute the claim that it is the easiest to learn, the simplest in structure, the briefest, and yet the fullest phonetic writing of the language that has been devised, and it still lives.

Its development has been the result of a single seed-thought. In 1878, while teaching the alphabet of Takigraphy, I became strongly impressed with the fact that there was no law of motion in the phonographic alphabets, such as in the written Roman alphabet, and set about seeking a more facile and cursive set of characters to represent the alphabet for purposes of shorthand writing.

In writing the Roman alphabet, the motion of the pen is upward and downward alternately, except an occasional stroke to the right, which always occurs after an upward stroke. Hence the movement of the hand is only upward, downward, and to the right, and the mental action in writing, after a little practice, becomes very easy.

In Pitmanic phonography no stroke or character indicates the direction in which the next should be drawn. It was the recognition of this fact which induced investigation.

The number of characters required in the structure of a shorthand alphabet demands that we should distinguish

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them in some way; by hooks or circles beginning or ending them, as in the older systems, or by thickness, as in the Pitmanic systems, or by using a number of compound characters, or by making the characters long and short.

This last-named method has the advantage of having been long employed in the written Roman alphabet, in which there are at least six different lengths of lines, and was therefore adopted as being the more natural to both mental and manual action. Proceeding with the investigation, I soon became convinced that the circle is not the *best alphabetic basis* that can be devised; and, notwithstanding the antiquity of this use of the circle, I decided that if it were possible to derive from the *Chirographic Ellipse* (*i.e.*, the inclined ellipse) a sufficient number of simple characters to represent the alphabet, these would constitute the *basis* of a thoroughly practical shorthand alphabet.

Motion resultant from two continuous opposing forces is elliptical in its path, as illustrated in the orbits of the celestial spheres. These bodies, acted upon by the centrifugal force, tend to move in a straight line, but this tendency is modified by the centripetal force, which constantly draws the body toward the center; the combination of the two forces thus producing the elliptical orbit.

In writing we constantly employ two forces, viz.: the *projective* and the *retractive*. The projective force of the hand, acting on the pen, carries it upward and forward, corresponding to the centrifugal force acting upon the spheres. The retractive force carries the pen backward and downward, corresponding to the centripetal force in its action on the spheres. These two forces combined must produce elliptical outlines, all outlines evolved in the act of writing being more or less affected by the two motions. This is especially true in rapid writing, in which the action of the hand must conform to the natural laws of motion, irrespective of the arbitrary outlines we try to make. These outlines, no matter what their form and direction, will become more or less modified by the two forces acting together. Because of this, all the connective written alphabets of all modern languages are elliptical in their outlines, the curved lines being arcs of the outlines of ellipses, and the straight lines chords of those arcs. These arcs and chords I have therefore adopted as natural *alphabetic characters*. They differ from similar characters used in other systems in both form and slope. Ruskin says: "A curve that is uniform in the degree of its curvature is not a good curve." This is not only true in art, but it is emphatically so in practice in shorthand, as well as in all other writing.

The curves deduced from the circumference of a circle are not adapted to writing, because the hand does not naturally draw curves which are uniform in their degree of curvature, but those which are un-uniform. The curves of this system are all of the character of the outline of the ellipse, which constantly varies in the degree of its curvature. Being derived from the inclined ellipse, their degree of slant is greater than that of arcs taken from the circle. What is true of inclined curves is also true of their arcs, *i. e.*, they slant at a greater angle than the two oblique axes of the circle which are used for alphabetic characters in other systems. I repeat: the alphabetic characters of this system are such as are the direct result of the motion of the hand in the writing position, instead of arcs and axes of the circle, which cannot be produced by the writing movement.

As there are no perpendicular arcs, chords, or axes in the chirographic ellipse, my alphabet was at once divested of the perpendicular characters which encumber all the Pitmanic alphabets.

Having decided upon the characters to be used in the structure of an alphabet, there arose the important question of the appropriation of the more facile characters to represent the more frequent letters, and of the less facile to represent the less frequent. To decide upon the comparative frequency with which the several letters of the alphabet are used, recourse was had, first to the printer's case, and finally, to settle the matter phonetically, five hundred words were written from the sacred Scriptures, an equal number taken from art phraseology, from commercial phraseology, from legal phraseology, from Shakespeare and from Edward Everett's writings; making in all three thousand words, in all of which the phonetic elements were counted, with this result, the letters being given in the order of the frequency with which they are used, the highest first, and so on: i, a, n, o, r, t, u, e, s, z, d, th, l, m, b, c, v, f, h, g, w, j, ch, y, sh, wh, ng, zh, q, x.

Having determined the comparative values of the characters to be used, and the relative frequency of the sounds to be represented, the selection of the proper characters to represent given sounds would seem to be an easy problem, were it not for the added necessity of combining characters, which demands that frequently recurring combinations should be represented by characters which combine easily.

The question of vowel representation was one not easily settled. The recognition of the disadvantage of *disconnective* vowel signs in other systems, and of the difficulty of *minute connective* vowels, led me to inquire whether it would not be practicable to write shorthand with five vowels, which might be represented by five characters similar to those employed to represent the consonant sounds, and possessing similar advantages, viz.: the advantages of connectibility with other characters, and of the applicability to them of the various contractions which are applied to the consonant characters.

Is it not possible, I asked, to write shorthand by means of twenty-five consonant characters and *five vowels?*

The fact that we employ but five vowels in all our correspondence and in printing all our literature, and that the stenographer who takes his notes in the use of a system representing all the vowel sounds transcribes the notes for others to read *in the use of only five vowels*, caused me, after long consideration, to finally decide, that not only would it be possible to write shorthand by the use of *five vowels*, but that several important advantages would arise therefrom, viz.:

I. That the vowels would be represented by characters of equal value with the consonant characters.

II. That they would be connective.

III. That they would admit of the contractions common to the consonant characters.

IV. That instead of writing as few vowels as possible, and relying almost wholly on consonant outlines of words after the manner of other systems, many more vowels would be written, and the writing would therefore become more nearly phonetic.

The use which is made of positions in the Pitmanic systems, in which all the numerous vowel sounds are represented by three positions; each of these three positions representing sounds of all the different vowels, the position representing the inflected vocal element of a word which may begin the word, or be in the middle, or at the end of it, leaves the reader no means to determine its locality in the word, except as he is guided by the context and by his knowledge of the word. This unphonetic, involved, illegible, position-alphabet, which I had during twenty years regarded as the nightmare of the shorthand student, inclined me to reject entirely the use of positions, although I was evidently discarding a most efficient factor in securing *simplicity and brevity of outline.*

After much reflection I reached the conclusion that so important a factor as that of position could not wisely be rejected from the alphabetic problem if it were possible to so employ it as to secure simplicity and legibility at the same time. The alphabetic arrangement of five positions to represent both vowels and diphthongs seemed to meet both of these requirements, and was finally adopted in its present form.

I subsequently discovered that it would be possible to represent five consonants as well as five vowels by the five positions, without ambiguity, writing a consonant on a given position to express the vowel following it, and writing a vowel on a given position to express the consonant after it.

These five consonant positions soon grew to represent twelve consonants, and the second edition of "Eclectic Short-hand" announced the discovery of the possibility of representing all the consonants by five positions in a very simple and practical way.

The invention of my full position-alphabet so simplified and abbreviated most words, that I soon conceived the idea of dispensing as far as practicable with the use of word-signs; and, in the third edition, the long list of signs which appeared in the first and second was omitted, the chief object of the few word-signs which were retained being their use in phrase-writing.

In the third edition the last vestige of perpendicular characters disappeared, even the upright ticks. This I had sought from the first, but had not until then been able to accomplish.

All the linear characters were grouped in three classes: left oblique, right oblique, and horizontal; and thus became so similar in their combinations to the movement of the hand in longhand writing that the ease with which they are written is a matter of constant remark among practical writers of the system, especially among those who were formerly writers of other systems.

In addition to the linear characters, it was necessary, in order to complete the alphabet, to employ a few others which, from their form, are distinguished as Surface Characters, and which are especially valuable because of their facility in joining with other characters; because of their distinctive outlines, and because they readily admit of modification in size, still retaining their characteristic appearance.

The system may be justly characterized as a *free-hand* shorthand. Since the publication of the third edition the *main features* of the system have remained unchanged, but the fifth, ninth and tenth editions presented some slight modifications. The first edition of the Shorthand Dictionary contained several changes which were generally welcomed as valuable, and the second edition contains a few others which will prove equally acceptable. From the tenth to the present edition there have been no changes in the plates of the work.

Doubtless it has sometimes seemed undesirable to writers of the system to be obliged to frequently learn something new in order to keep abreast with its development, but for the most part only favorable criticisms have been offered.

The fundamentals of the system were the result of most thorough investigation, and I have never ceased to regard all the most minute details which clothed it with constantly increasing interest and affection, striving to avoid the addition of anything unimportant, or that might mar its symmetry, so that in all its parts its unity might be evident.

Lovingly as it has been nursed from its very birth, the vast labor required to bring it to its present state of maturity has often caused the wish that it had been produced from the brain of a Jupiter, that like Minerva it might have sprung into being fully developed.

I owe sincere gratitude to intelligent and enthusiastic teachers who have so ardently advocated its claims in all parts of the country, many of whom have generously responded to my repeated inquiries; and I have profound admiration for the strong-hearted young men and women who, by well-directed, earnest, loving effort have demonstrated its practicability in all departments of reportorial work.

This edition contains everything valuable which has been connected with the system. It has been written anew throughout. The contractions have been represented in the form of brief, simple rules, with ample illustrations.

The coalescents are all presented as combinations, before the position-alphabet is given, so that there may be less embarrassment to the learner in writing words which begin with coalescent consonants. All the shorthand instruction is put in the form of short lessons with review questions, that teachers may the more easily and thoroughly drill learners on the elements, a feature which I believe will be appreciated.

I have considerably increased the number of illustrative words in this edition, and have given a long list of common phrases, and also lists of business and legal phrases, which will greatly increase the practical value of the book.

In order that the pupil may have the advantage of accurate representation of all the principles and expedients employed, I have, myself, carefully written for the photo-engraver all the illustrative characters and pages. Such have been the improvements in the photo-engraving art within the past few years, that the illustrative written pages of this edition are much better, and more perfect reproductions of the work of the pen, than were those of any previous edition. Heretofore, writing for the photo-engraver had to be made twice as large as it was to appear in the plate, that by diminishing its size by means of the camera the sharpness of outline might be preserved. To write rapidly twice as large as usual, and at the same time preserve all the relative proportions of the characters, was a very difficult task, and many disproportionate characters necessarily resulted, which to some extent impaired the legibility of the exercises. For this edition the writing is done in my uniform style and size, and is exactly reproduced in the plates by photo-engraving; and it is believed that these rapidly written illustrations will be far more valuable to the learner than carefully engraved samples.

Projected on an entirely new plan,—a system of shorthand writing by principles and rules having no exceptions; almost without word-signs; writing words more fully and yet with less strokes than any other system, it has had a steady, gradual, practical development. It was at first favorably received by the public, and for a work of its character, has been widely studied, and is now employed in all parts of the country in commercial, legal, and general reporting.

The modifications of this edition will, it is hoped, give facility in reading and writing, lend stability to the system, and lighten the load of the great army of toilers with the swift pen, thus rendering the verbatim record of thought more possible and absolute in all its departments.

J. G. Cross.

Chicago, January 1, 1890.

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ECLECTIC SHORTHAND.

CHAPTER I.

HOW TO TEACH SHORTHAND.

1. This edition is intended to be so written that the teacher will have little to do, except to make a repeated and thorough revision and examination of all his pupil's work, to be sure of its correctness. No pupil can learn shorthand without study, but these lessons being short and clear, if frequently and thoroughly reviewed, every student may make *certain* progress.

2. In reviewing, dictate every exercise to the class, one or more pupils writing on the board while others write on their blanks. Let the writing on the board be carefully criticised, and all errors pointed out and corrected. Occasionally look over the written exercise of the whole class to be sure that each pupil understands the work he is doing. If any pupil fails to apply the principles, he had better be turned back to the beginning and go through them all again, rather than go on to the partial or complete failure which inevitably results from not mastering the fundamental principles of any study.

3. Insist on the pupil keeping to the exercises of the book without dictation of other matter until he has quite finished the Text-book and Shorthand Dictionary. Then

you may begin to dictate. At first dictate simple matter, as, the First Reader, Robinson Crusoe in monosyllables, Æsop's Fables, etc. These short words serve to illustrate the application of all the principles except the prefixes and suffixes, and offer less embarrassment to the learner, until he begins to have some proficiency and confidence.

4. The rate of dictation should at first be sufficiently moderate to enable the writer to follow it easily, but should gradually be increased, until speed is attained.

5. Dictating very slowly, the student repeating each word as often as possible before the next is uttered, is excellent practice to familiarize him with words.

6. Frequently time the student, to ascertain how many words he can write in one, two, three, or five minutes.

7. Insist on the pupil reading all he writes. In reading in class do not allow too much prompting. The pupil should become self-reliant as fast as possible. He should frequently be called on to rise and read his notes,—an excellent exercise, than which nothing can inspire more confidence.

8. As early as possible after the pupil has thoroughly mastered the principles, he must begin to transcribe his notes on the machine, and should have several business letters or business or legal forms dictated to him daily, to be transcribed on the machine and submitted for examination and criticism.

9. One difficult exercise repeatedly performed by the pupil until he can do it quickly and perfectly is worth a vast amount of easy or aimless work, either in shorthand or on the machine.

10. The written exercises should not only be frequently read and copied by the pupil, but should be dictated to him, that he may compare his writing with that of the text-book.

HOW TO STUDY SHORTHAND.

1. Learn the alphabet thoroughly, so that you can make any character perfectly and quickly, and can write without hesitation any letter called for. Do not be in haste to leave the alphabet.

2. Study the illustrations of combinations, and practice them until you can reproduce them from the keys which follow without referring to the illustrations.

3. Study and practice the coalescents until you are familiar with them.

4. Read the chapter on phonography until you understand it.

5. The position-alphabet is no less important than the alphabet of characters, and must be studied and practiced with the same pains-taking care. Let no rule or remark pass until you thoroughly understand and can apply it.

6. The words given in the illustrations must be rewritten many times, until you can write every one of them correctly and without hesitation.

7. You must frequently review the rules; otherwise in learning so many similar new things, one after another will be forgotten, and their future application impossible.

8. Do not be too anxious to practice writing general matter, but be satisfied to confine yourself to the words

given in the illustrations until you have passed through all the rules and the lists of phrases. At this point you should write a number of pages daily from the Shorthand Dictionary.

9. Study and practice the phrases until you have thoroughly memorized them, then you may practice the illustrative written pages following them.

10. All the writing-exercises in this book should be practiced until you can write them perfectly. You should also transcribe them in longhand or type-writing and write your transcript in shorthand to compare your writing with mine, and do not be satisfied until you write perfectly.

11. When you begin to write from dictation, you should critically examine your writing frequently, to discover any errors you may have fallen into, and to prevent their becoming permanent.

12. You may hear it said that every stenographer must have some peculiarities of his own, some word and phrase-signs of his own invention. Be not, however, so ambitious to develop these erratic tendencies, as you are to become thoroughly established in all the principles of the system, for these will afford you ample foundation for definite, comprehensive, and brief writing.

13. You must not neglect reading, but should carefully and repeatedly read all the exercises. When you are able to write correctly from dictation, you must read all you write. If you have difficulty in reading, you must devote the more attention to it. Take one of your rapidly written exercises of a dozen pages and read it repeatedly forwards and backwards, and then go over it all, calling

out words here and there until you can call any word at sight. By this means you will fully overcome any difficulty you may have in reading.

14. The foregoing remarks on reading are based on the assumption that you have already learned to write reasonably well, for unless you understand the rules and apply them correctly in writing, your notes will necessarily be, to a greater or less extent, illegible.

ATTITUDE WHILE WRITING.

1. To write easily, sit nearly erect at the table, resting both arms on its surface, leaning slightly on the left arm, that the right may receive none of the weight of the shoulders, but may rest so lightly as to offer no obstacle to its easy movement in all directions.

2. In writing, the right arm and hand must rest on the table buoyantly, like cork on water.

3. Do not hold the pen too tightly with the fingers, but only with a grasp sufficiently firm to keep it well in its place. Too much pressure of the fingers on the pen will render the whole hand and arm rigid, and thus prevent freedom of action.

MATERIALS.

1. There is no doubt that curve-line blanks are superior to those ruled with straight lines. Inquire of your stationer for them; their use will add much to your ease and speed in writing. The hand moves in curves much more easily and swiftly than in straight lines.

2. ***Pencils.***—Pencils are more generally used than pens, because they are more easily carried and are always ready for use. The stenographer buys them by the dozen or gross, and always keeps at hand a number of them well sharpened. Pencils Nos. 2 or 2½ of some reliable manufacture will bear whittling to a long point, and require much less pressure in writing than hard pencils do. In sharpening the pencil, whittle away the wood and lead by small shavings taken equally from all sides of it, and you will be less likely to break the point.

3. ***Pens.***—The pen, if well chosen, is an easier instrument to use, and less fatiguing than the pencil, because it requires much less pressure. It also produces more definite, legible and permanent characters. In phonography a flexible pen is far superior to a stiff one. The points should be smooth and reliable. Steel pens used in acid inks soon become corroded and sharp, and should therefore be frequently replaced.

4. A good half-stub pen is a very pleasant instrument for shorthand work. I have used the Esterbrook "Chancellor" with much satisfaction.

5. A straight, short-nibbed, flexible, smooth-pointed gold pen is the best instrument for constant use, but care must be taken to select one that is not springy and unmanageable. Select one that will readily respond to pressure, and that will produce short, firm, definite shades with but slight effort of the writer. The ordinary long-nibbed, springy gold pen should not be used by the stenographer. If a good gold fountain-pen can be secured to suit your hand, it will give you the best possible service.

6. ***Paper.***—The paper you use must be selected with reference to the instrument you write with. If you write with a pencil, select paper with a smooth but medium-soft surface, which the pencil will slightly indent while writing. If you use a pen, select a calendered paper of medium-hard, smooth, even surface.

7. Blank books are made to open from the end, called end-fold, or from the side, called side-fold blanks. Either has some advantages not possessed by the other, but you can only decide by practice which you would prefer.

PERSEVERANCE.

1. You will derive great advantage from the use of good materials, but without thoughtful, persevering study they will avail but little. The best pens, pencils and paper, with the best system of shorthand and intelligent teaching, cannot make you a stenographer.

2. As a foundation, you must possess a good English education. If you lack this, you must at once take up the study of orthography, dictionary work, grammar and punctuation, which you can carry on with shorthand.

3. Do not become discouraged ; whether studying by yourself or in school keep thoughtfully and patiently at work, becoming daily more perfect in your knowledge and more skilful in your practice. Every student is liable to occasional feelings of discouragement, but success does not lie in yielding to them. Laugh at discouragements and press onward. If you make a little progress daily and persevere, you will be able, almost before you are aware of it, to write legibly, rapidly.

CHAPTER II.

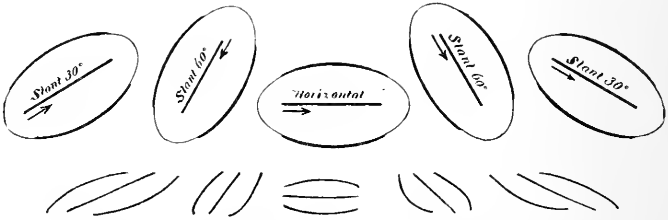
CHARACTERS AND THEIR COMBINATIONS.

LESSON I.

1. The alphabetic characters used in this system of shorthand are arcs and chords of the chirographic ellipse.

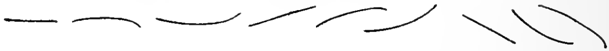
2. ***The Chirographic Ellipse*** is an ellipse from which are derived the lines of the longhand alphabet.

3. The following figures will serve to show the arcs and chords which are appropriated to the alphabet of this system of shorthand.



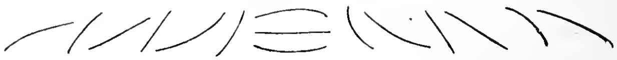
4. These lines stand in three directions, viz.:

HORIZONTAL. FORWARD-SLANT. BACK-SLANT.

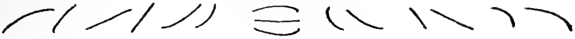


5. Each line is used both long and short, thus doubling the number of lines.

LONG LINES.

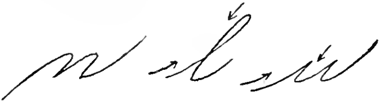


SHORT LINES.

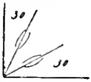


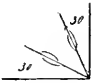
6. Each line has three characteristics, viz.: form, direction, length.

7. There are no perpendicular characters, but some are more nearly perpendicular than others. The natural action of the hand in the forward movement draws upward lines at a greater slant than downward lines, and in the back slant characters those drawn by finger movement stand more nearly perpendicular than those drawn by a gliding movement of the hand, as illustrated in the following longhand characters:



8. The degree of slant of the forward oblique characters when written upwards, is about thirty degrees from the horizontal, and when drawn downwards is about thirty degrees from the perpendicular. The slant of the backward oblique characters when drawn by the finger movement is about thirty degrees from the perpendicular, but when made by the hand and arm movement is about thirty degrees from the horizontal, as shown by the following diagrams:





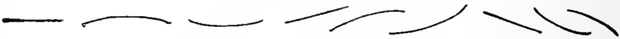
9. This law of movement, adopted from longhand, is peculiar to this system of shorthand, and is important; the motions employed being so similar to those used in longhand, to which, by long practice, we have become

accustomed, are much easier; and correct execution of the characters is much more certain than in those systems which employ perpendicular characters in connection with backward, forward and horizontal characters, the combining of which produces an irregular and unnatural action of the hand, very difficult to acquire and especially difficult to maintain in rapid writing.

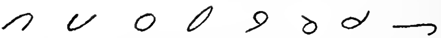
10. In longhand there are upward, downward, and horizontal lines of various lengths occurring in regular order. In this system of shorthand we have upward, downward, and horizontal lines similar in form, direction and length to those of forward longhand, and in addition downward lines similar in slant, form and direction to those of the back-slant longhand.

11. The characters are divided into two general classes, viz.: ***Linear Characters,*** those having only length, and ***Surface Characters,*** those having both length and breadth. The Surface Characters comprise the two hooks, two circles, and the circles distinguished by the different ticks beginning them.

LINEAR CHARACTERS.

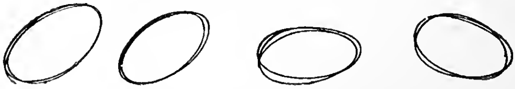


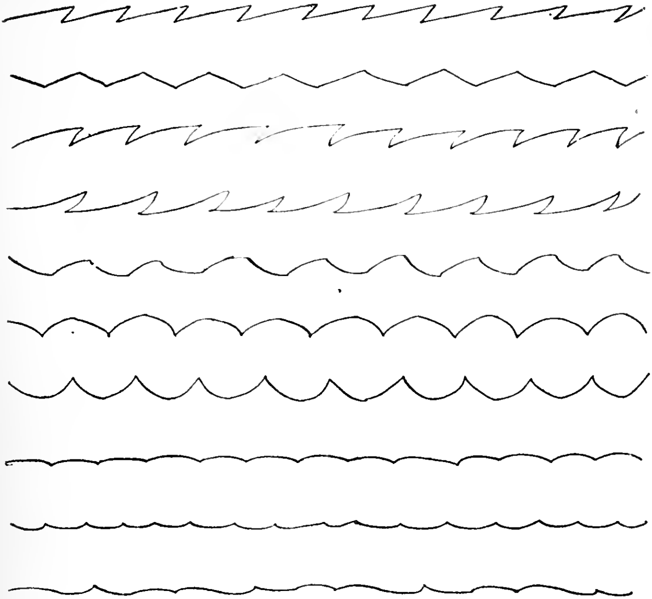
SURFACE CHARACTERS.



12. All the curves being derived from the ellipse, rapid practice in the formation of continuous ellipses is valuable to the shorthand student. The following exercises should be practiced at a rapid rate:

MOVEMENT EXERCISES.



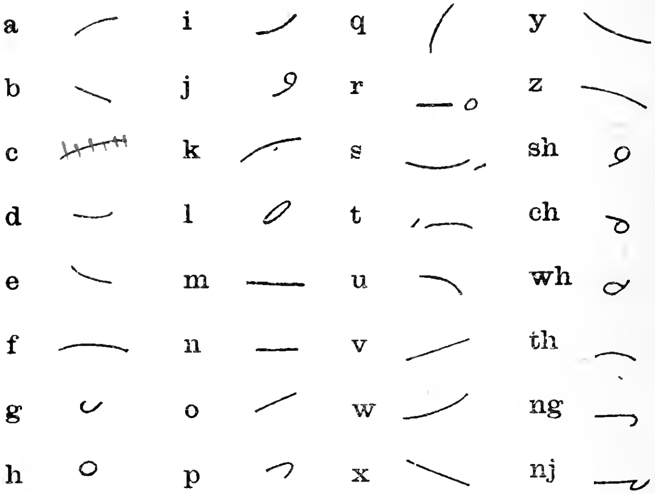


REVIEW.

From what outline are the alphabetic characters formed? In what three directions are the characters drawn? What three distinctions has each character? What are linear characters? What are surface characters? What is the degree of slant of the forward-oblique characters when drawn upwards? What is the degree of slant when drawn downwards? By what movement are the upward lines drawn? By what movement are the downward lines drawn? By what movement are the horizontals produced? By what movement are the more upright backward characters produced? By what movement are the very slant backward characters produced?

THE ALPHABET.

SMALL LETTERS.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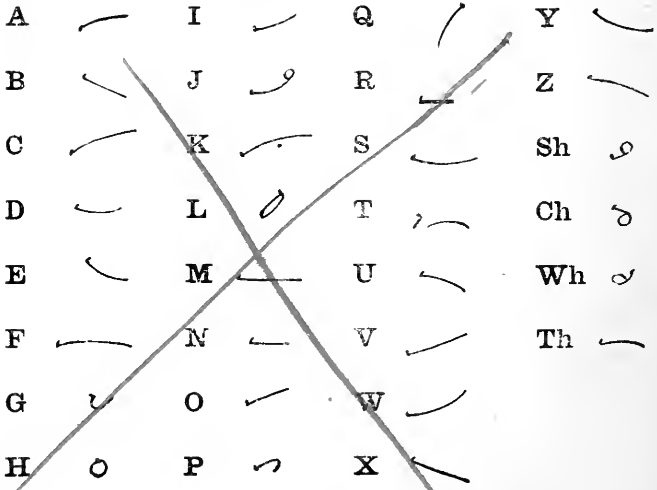
CAPITAL LETTERS.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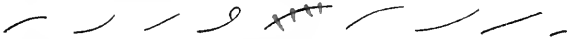
LESSON II.

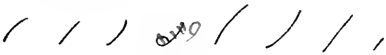
LEARNING THE ALPHABET.

1. Make a copy of the alphabet.

2. Write **a, i, o, j, q, k, w, v,** and straight **s** very slanting, upward, by a gliding movement of the hand and forearm towards the right.

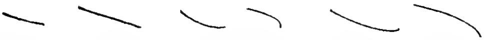


3. Write **a, o, i, j, q, w, v,** and straight **t** nearly perpendicular downwards.

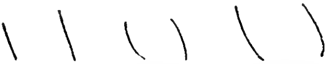


The two slants are similar to those of the upward and downward strokes in longhand, as illustrated in the following letters: *m, u, e.*

4. Write **b, x, e, u, y,** and **z,** very slant downward, making an angle of about thirty degrees with the horizontal line. This is easily done by a slight, quick movement of the hand to the right in forming each character.

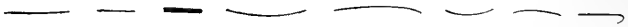


5. Write the same characters nearly perpendicular, forming each character by a movement of the fingers. This movement, although not so easy as that of the hand and arm, should, as well as the other, be much practiced, that the learner may become very proficient in each movement.

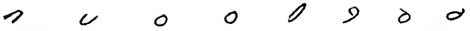


6. Write **m, n, r, s, f, d, th,** and **ng,** from left to right, forming each character by a gliding movement of

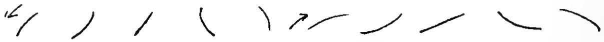
the hand towards the right. The **r** is distinguished from **n** by being heavy.



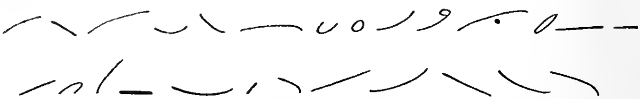
7. Write **p, g, r, h, l, sh, ch, wh,** beginning **p** and **sh** at the bottom and all the others at the top. Make the **h** and **r** and the circles of **sh, ch,** and **wh** of uniform size.



8. Write **the vowels a, i, o, e, u,** beginning them at the top and making them by a downward movement; also write **a, i, o** upwards and **e** and **u** downwards very slanting.



9. Study and practice the alphabet until you not only know each letter at sight, but can reproduce any letter without hesitancy and by a quick stroke. It is well to practice until you can write the entire alphabet correctly several times in a minute.



10. Observe those characters which you make imperfectly, and devote more attention to them, until you can make all the characters with equal facility and accuracy.

REVIEW.

What are horizontal characters? What are the forward-oblique characters? How are they written? What causes the difference in their slant? What are the backward-oblique characters? Why are they written with two different slants? How are the characters of each slant written? What are the surface characters? How do you begin the ticked characters? Which of them are written downwards? Which upwards?

LESSON III.

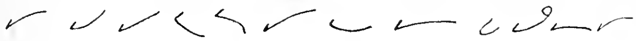
COMBINATIONS.

1. ***Combining the ticks with other characters.***—Prefix **t** to other characters.

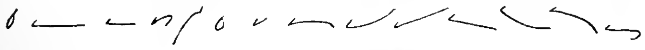
2. Affix **t** and **s** to other characters.

ILLUSTRATIONS.

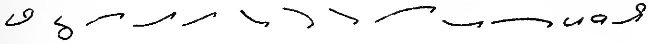
Ta, ti, to, te, tu, t~~c~~K, td, tf, tg, tj, tth, tk,



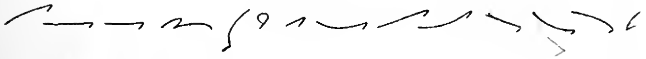
tl, tm, tn, tp, tq, tr, ts, tt, tw, tv, tx, ty, tz, tng,



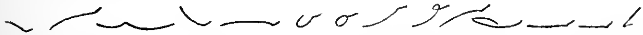
tsh, tch, at, it, ot, et, ut, bt, X ~~c~~Kt, dt, ft, gt, ht, jt,



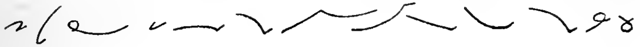
kt, mt, nt, pt, qt, rt, st, st, vt, wt, xt, yt, zt, as,



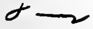
bs, ~~c~~Ks, ds, es, fs, gs, hs, is, js, ks, ls, ms, ns, os,



ps, qs, rs, ts, ths, us, vs, ws, xs, ys, zs, shs, chs,



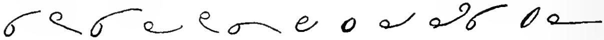
whs, ngs.



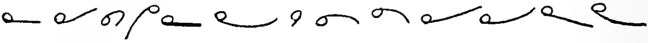
1. ***Combining the circles with other characters.***—Prefix **r** to each character by writing the circle on the inner side of curves, and on the upper side of straight lines.

ILLUSTRATIONS.

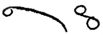
Ra, rb, rc, rd, re, rf, rg, rh, ri, rj, rk, rl, rm,



rn, ro, rp, rq, rr, rs, rt, rth, ru, rv, rw, rx, ry,



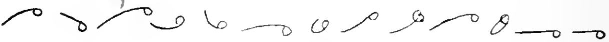
rz, rch.



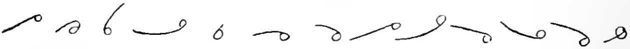
2. Affix r to each letter by writing the circle on the inner side of curves, and under side of straight lines.

ILLUSTRATIONS.

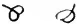
Ar, br, cr, dr, er, fr, gr, ir, jr, kr, lr, mr, nr,



or, pr, qr, sr, tr, thr, ur, vr, wr, xr, yr, zr, shr,



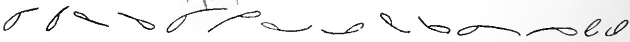
chr, whr.



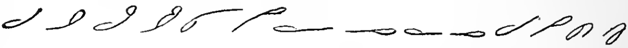
3. Prefix and affix **l** in the same manner as **r**, to other characters.

ILLUSTRATIONS.

La, al, lb, bl, lc, cl, ld, dl, le, el, lf, fl, lg, gl,

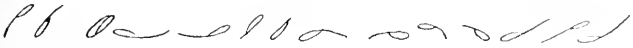


li, il, lj, jl, lk, kl, lm, ml, ln, nl, lo, ol, lp, pl,

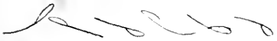


Practice thoroughly

lq, ql, ll, ls, sl, lt, tl, lth, thl, ln, nl, lv, vl, lw,



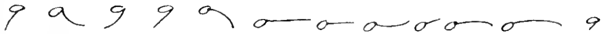
wl, lx, xl, ly, yl, zl.



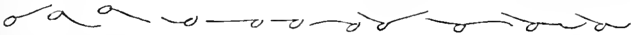
4. Prefix **h** to the vowel characters, making the **h** and joining it angularly to the letter following it; prefix and affix it to consonants, joining it angularly.

ILLUSTRATIONS.

Ha, he, hi, ho, hu, hm, hn, hd, hs, hth, hf, ht,



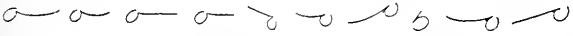
hv, hy, hx, dh, mh, nh, fh, bhv, bhf, bhnd, bhd,



5. Enlarge **h** to express a following **t** or **d**, joining it angularly to other letters.

ILLUSTRATIONS.

Hts, hdd, htm, hdn, bhd, dhd, wht, tht, shd, vhd.



REVIEW QUESTIONS.

In what direction is the straight **t** always written? What distinguishes straight **t** from straight **s**? How is the circle **r** joined to curves? How to the beginning of straight horizontal lines? How to the end of them? On which side of oblique straight lines is initial **r** drawn? On which side of them is final **r** turned? Why are initial **r** and **l** written on the upper side of straight lines? Why are final **r** and **l** written on the under side of straight lines?

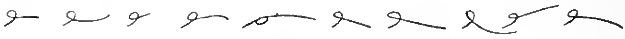
LESSON IV.

COMBINING THE DIGRAPHS **sh, ch** AND **wh** WITH OTHER CHARACTERS.

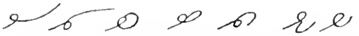
1. Prefix **sh** to the other characters.

ILLUSTRATIONS.

Shn, shd, shs, shth, shf, shb, shx, shy, shv, shz,



shw, shc, shch, shl, shp, shg.

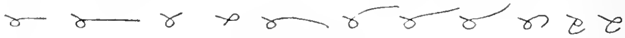


Very Important.)

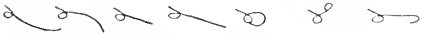
2. Prefix **ch** to other characters.

ILLUSTRATIONS.

Chn, chm, chs, cht, chf, chc, chv, chw, chp, chg,



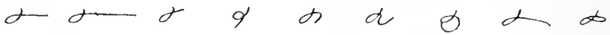
chy, chz, chb, chx, chch, chsh, chng.



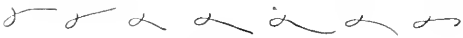
3. Prefix **wh** to other characters.

ILLUSTRATIONS.

Whn, whm, whs, wht, whp, whg, whch, whf, whl.



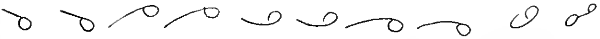
whc, whv, whb, whx, why, whz, whng.



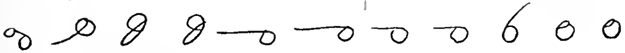
4. Affix the enlarged circle to other characters, turning it on the inner side of curves and surface characters and under side of straight lines for **sh** or **ch.** The enlarged circle is joined directly for either **sh** or **ch.** The enlarged circle is never used beginning a word for **ch, sh,** but the alphabetic forms are used.

ILLUSTRATIONS.

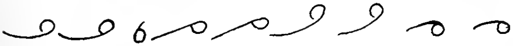
Bsh, bch, csh, cch, dsh, dch, fsh, fch, gsh, hsh,



hch, jsh, lsh, lch, msh, mch, nsh, nch, qush, rsh, rch



ssh, sch, tch, vsh, vch, wsh, wch, thrsh, thch.



Practice

REVIEW QUESTIONS.

In what direction is the tick beginning the character **sh** drawn? In what direction is the tick in the character **ch** drawn? In what direction is the tick in the character **wh** drawn? On which side of the tick is the circle turned in **sh** when it is followed by **p** or **c**? On which side of the tick may the circle in **ch** be turned when followed by **t**? How is the enlarged circle attached for **sh**? How is the enlarged circle attached for **ch**?

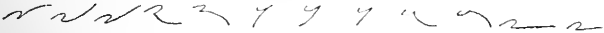
LESSON V.

COMBINING THE HOOKS WITH OTHER CHARACTERS.

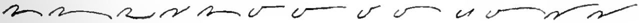
1. Prefix **p** and **g** to other characters, uniting them angularly with all characters except with each other and with **r, l,** and **sh, ch.**

ILLUSTRATIONS.

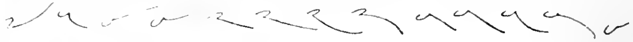
Pa, pi, po, pe, pu, ga, gi, go, ge, gu, pm, pn,



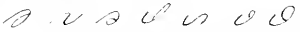
pth, pf, pd, ps, pt, gn, gm, gs, gth, gt, gf, pc, pv,



pw, ge, gv, gw, pb, px, py, pz, gb, gx, gy, gz, gs,



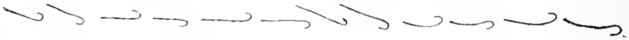
pl, pg, pr, gl, gp, gr, gsh.



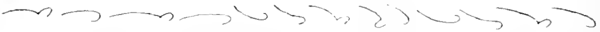
2. Affix **g** and **p,** writing them as hooks on the characters preceding them, turning **p** on the upper and **g** on the under side of horizontal and backward-oblique characters.

ILLUSTRATIONS.

Bp, bg, np, ng, mp, mg, xp, xg, dp, dg, sp, sg,



thp, thg, fp, fg, ep, eg, up, ug, yp, yg, zp, zg.

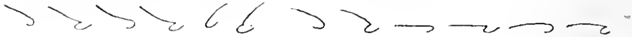


Important

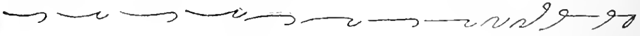
3. Attach **g** angularly for **soft g,** as in **nudge, bridge, fudge,** and as a hook for **hard g,** as in **bag, big, fig.** If a word begins with soft **g,** as in **gem, gentle,** use **j** instead of **g.** The following combinations illustrate the writing of both hard and soft **g.**

ILLUSTRATIONS.

Bg, bg, eg, eg, ag, ag, ug, ug, ng, ng, thg, thg,



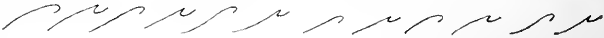
dg, dg, sg, sg, fg, fg, mg, mg, pg, pg, gem, gentle.



4. Following upward **c, k, v, w, a, i, and o, p** and **g** are always turned under, **p** as a hook, and **g,** whether **hard** or **soft,** joined angularly.

ILLUSTRATIONS.

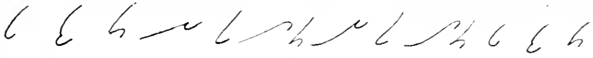
Cp, cg, vp, vg, wp, wg, op, og, ap, ag, ip, ig.



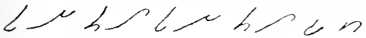
5. Following the above characters when they are written downwards **g** is a hook when hard, and angularly joined when soft, whereas **p** is joined angularly.

ILLUSTRATIONS.

Qg, qg, qp, vg, vg, vp, vp, wg, wg, wp, wp, ag, ag, ap,



ig, ig, ip, ip, og, og, op, op, tg, tp.

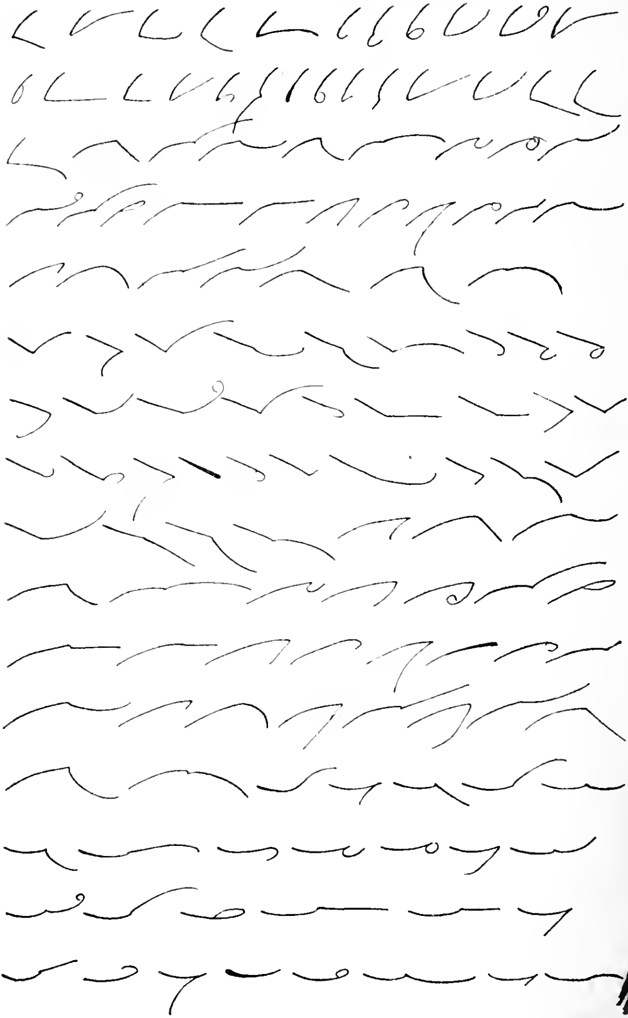


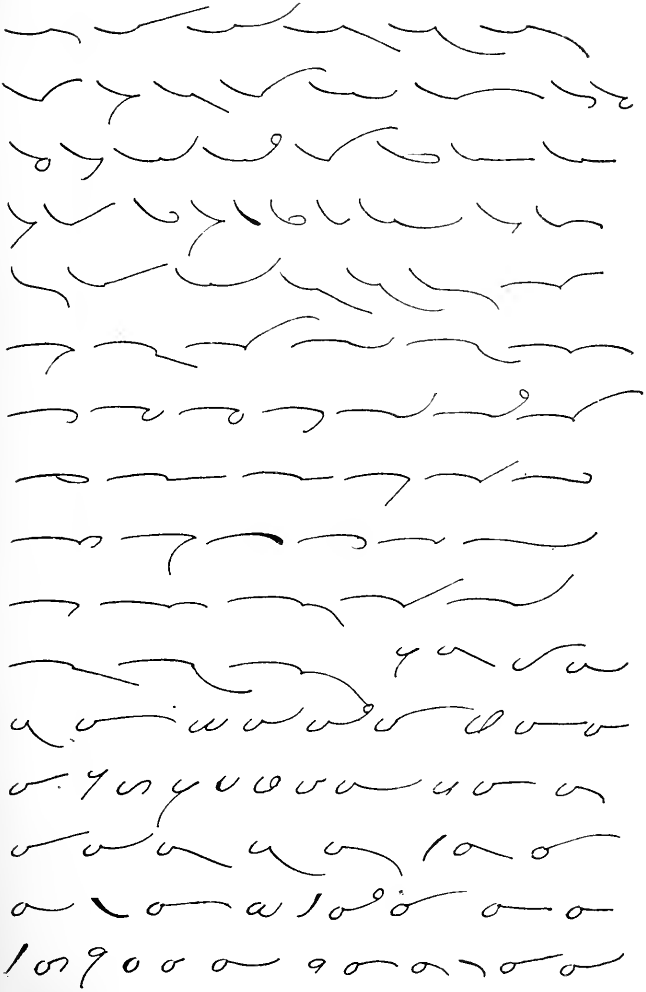
6. See if you can write the combinations under the six preceding paragraphs, writing from the keys without referring to the illustrations. If you cannot, practice on those you fail on, until you can write them without hesitancy. Review and practice all the combinations repeatedly until they are mastered. Read and copy the following pages of combinations repeatedly.

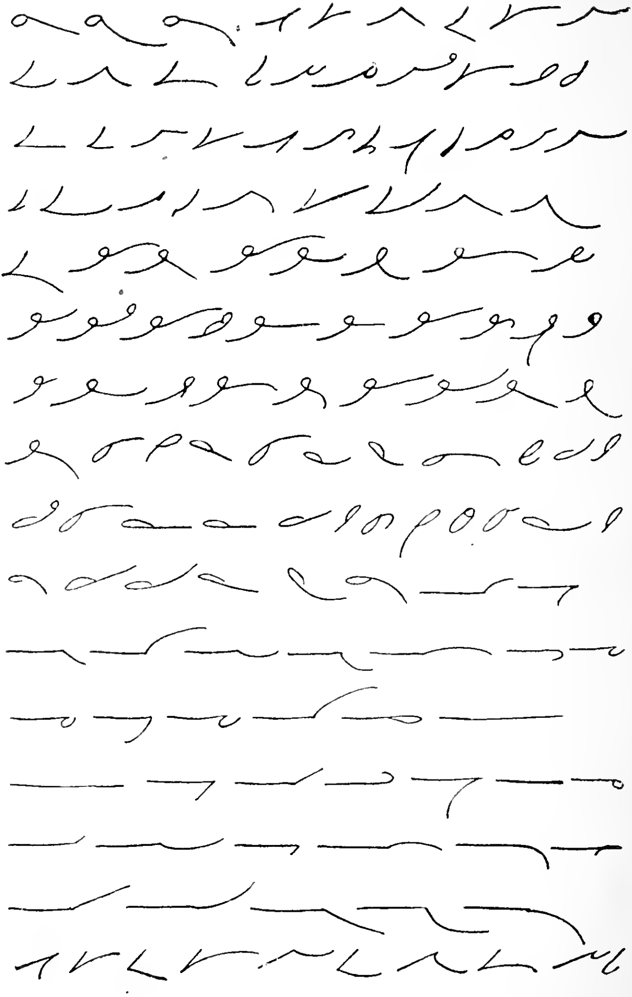
7. The five following pages of combinations are given to afford you ample practice in combining the characters before attempting words, that you may be the better prepared for practicing words. They are photographic reproductions of similar pages written rapidly as copies for the student, and should be rapidly practiced, each combination being written many times, to acquire the ability to write them at once correctly and rapidly.

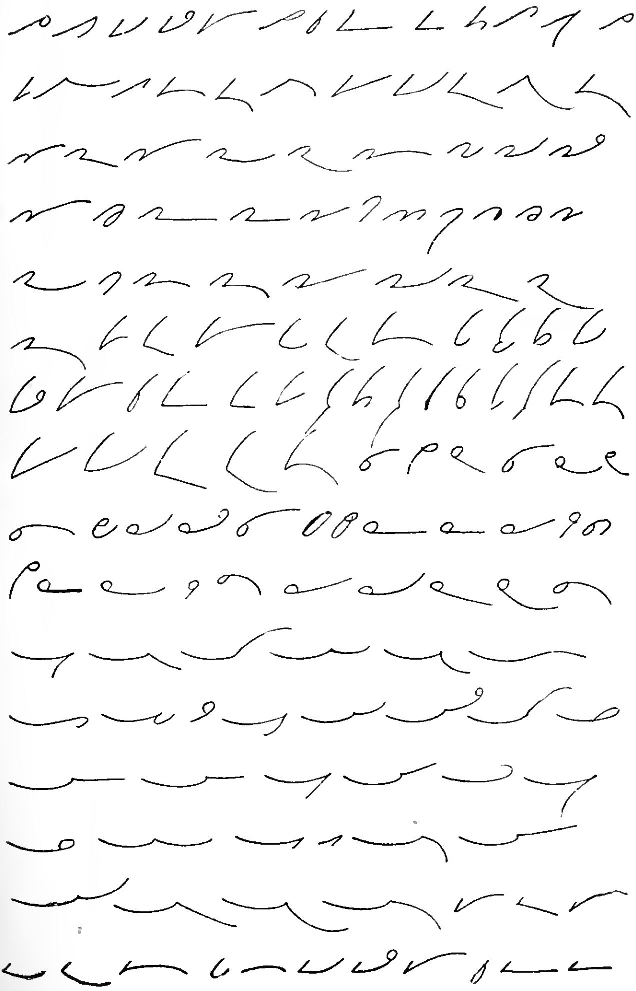
8. In practicing them sit erectly, rest the arm lightly on the table, hold the pen loosely in the fingers, and write by a combined movement of arm, hand and fingers, in a free-hand way.

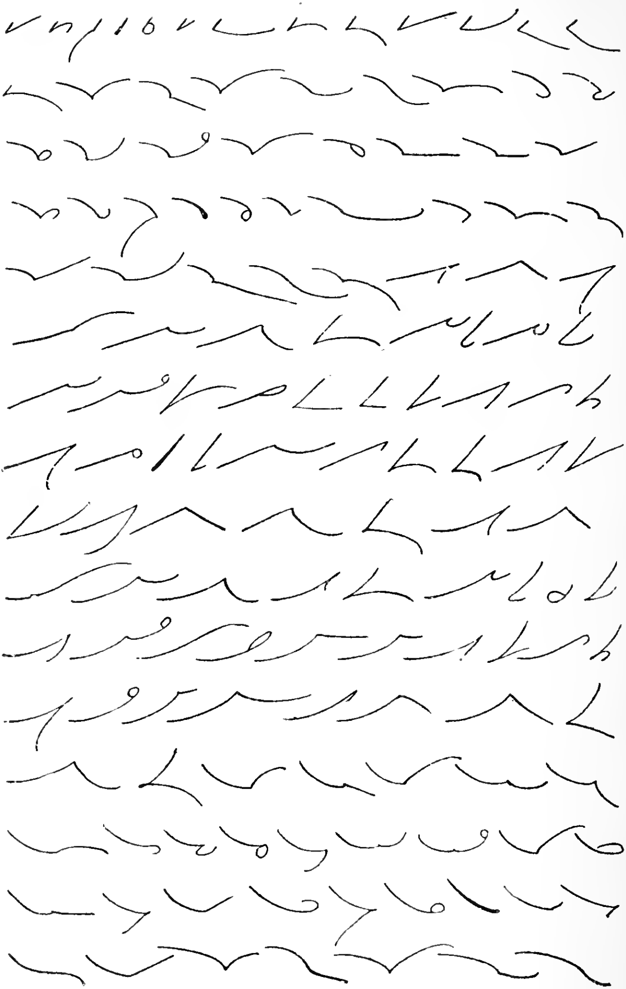
ILLUSTRATIVE COMBINATIONS.

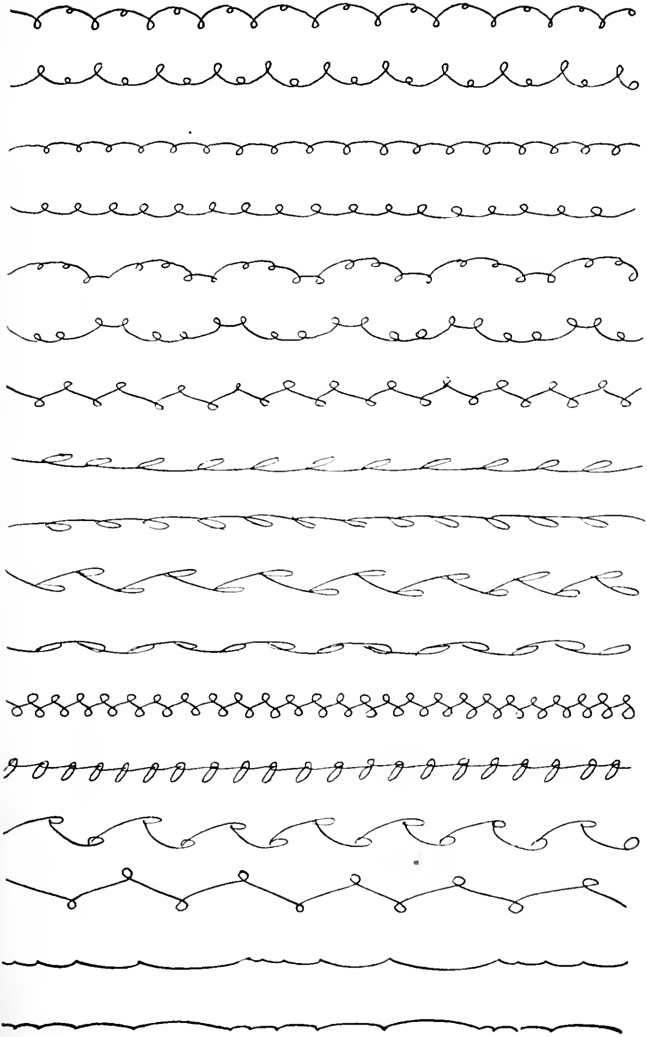












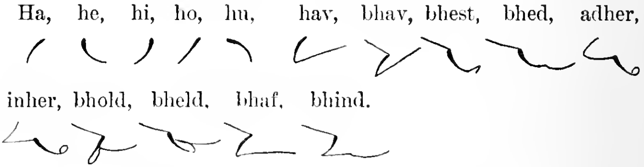
LESSON VI.

SHADING TO EXPRESS LETTERS.

1. ***Initial h.***—The **h** is a whispered letter, always followed by a vowel, and the vocal organs are always placed for the vowel following the **h** before the **h** is uttered. Its effect is to add force to the vowel following it; therefore, the vowel characters are strengthened at the top by beginning them with a shade to express the preceding **h.** The shade for **h** must be confined to the **beginning** of the vowels, leaving them unshaded at the **end.**

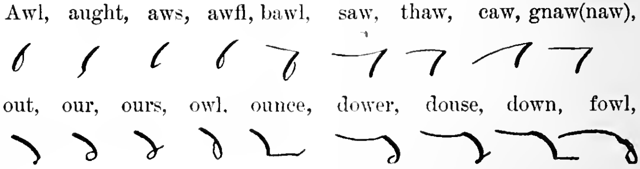
Write the five vowels so as to express the **h** preceding, thus:

ILLUSTRATIONS.

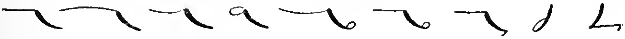

Ha,
he,
hi,
ho,
hu,
hav,
bhav,
bhest,
bhed,
adher,
inher,
bhold,
bheld,
bhaf,
bhind.

2. ***Diphthongs.***—The diphthongs **au, ou, oi, eu,** and **oo,** are represented by writing the vowel characters heavy, using the **a** for **au,** the **u** for **ou,** the **e** for **eu,** the **i** for **oi** and the **o** for **oo.**

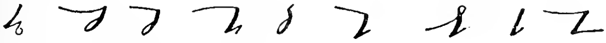
ILLUSTRATIONS.


Awl,
aught,
aws,
awfl,
bawl,
saw,
thaw,
caw,
gnaw(naw),
out,
our,
ours,
owl,
ounce,
dower,
douse,
down,
fowl,

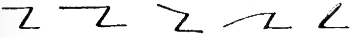
new, few, dew, hew, sewer, newer, newt, oil, oint,



oyster, soil, boil, foist, toil, boys, joys, ooze, soon,



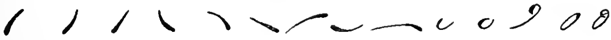
noon, moon, boon, coon, loon.



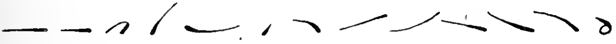
3. ***Coalescent r.***—The letter **r** is a coalescent letter, that is, a letter that combines with other letters to form a sound which is pronounced by a single impulse of the voice. Because of this coalescent nature of **r**, other letters are shaded to express an **r** following them, that the united sound of the two letters may be represented by a single character. All the characters except **d, g,** and **h** are shaded at the end for the **r** following. The **d, g,** and **h** are shaded at the beginning to express a following **r,** because it is easier to shade them thus. In writing the following characters be careful to shade them properly. The **r** coalesces only with **b, c, d, f, g, p, t, th, sh, sc, sp, st** and the **vowels,** but all characters may be shaded to express a **following r.**

ILLUSTRATIONS.

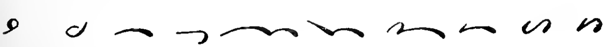
Ar, ir, or, er, ur, br, cr, dr, fr, gr, hr, jr, lr,



mr, nr, pr, qr, sr, tr, ur, vr, wr, xr, yr, zr, chr,



shr, whr, thr, ngr, frthr, brthr, prfr, trtr, grpr, trpr.



REVIEW QUESTIONS.

What letters are shaded to express **h** preceding? Why are the vowels shaded to express **h?** Why are not consonants shaded to express **h** preceding? How are the diphthongs represented? What represents **au;** what **ou;** what **oi;** what **eu;** what **oo?** Why are letters shaded to express a following **r?** What distinguishes **au** from **ha?** What distinguishes **au** from **ar?**

LESSON VII.

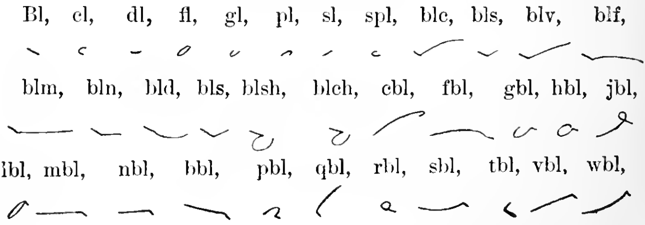
THE COALESCENT L AND W.

1. ***Coalescent l.***—A coalescent **l** is expressed by making the preceding letter minute.

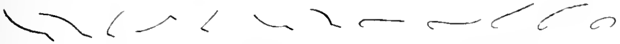
2. The letter **l** coalesces with the letters **b, c, d, f, g, p, s,** and **sp.** To express these letters with the following coalescent **l,** make the letter before the **l** minute; except **c** and **f,** making **bl, dl, gl, pl, sl, spl.** For **cl** a minute hook is used turned on the under side of the letter which follows it; and for **fl** a minute **l** is used.

3. The coalescent **dl** does not occur at the beginning, but only in the middle or at the end of a word, as in **ladle, ladles.**

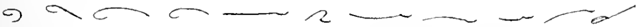
ILLUSTRATIONS.


Bl, cl, dl, fl, gl, pl, sl, spl, blc, bls, blv, blf,
blm, bln, bld, bls, blsh, blch, cbl, fbl, gbl, hbl, jbl,
lbl, mbl, nbl, bbl, pbl, qbl, rbl, sbl, tbl, vbl, wbl,

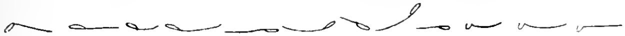
ybl, zbl, abl, ibl, obl, ebl, ubl, clm, cls, clv, cle, clp,



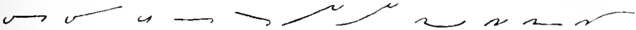
clg, clb, clf, clth, mdl, pdl, sdl, fdl, ddl, cdl, flv,



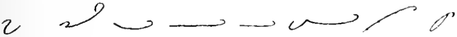
flx, flm, fld, fls, mfl, sfl, bfl, wfl, nfl, gld, gls, glm,



glnt, glv, glt, ngl, bgl, vgl, wgl, pld, pls, pln, ple,



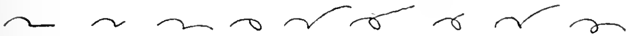
plg, plj, dpl, mpl, npl, gspl, cpl, lpl.



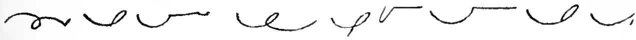
4. ***Coalescent w.***—The letter **w** coalesces with **t, th, d, s, and g.** To express **w** following these letters their curve is deepened. The **tw** and **thw** are alike, but are never confounded with each other, because the words in which they occur are so unlike; thus, **thwart, thwack,** could not be read, **twart, twack,** nor could **twice, twine** be read **thwice, thwine.**

ILLUSTRATIONS.

Twn, tws, twt, twl, twc, twlv, twls, thwc, thwrt,



thwrts, dwl, dwndl, dwls, dwlt, gwn, swm, swl, swt.



REVIEW QUESTIONS.

With what letters does **l** coalesce? What principle is used to express coalescent **l?** What two letters are exceptions? What is used for coalescent **fl, sl, cl?** With what letters does **w** coalesce? What principle is employed to express coalescent **w?** Why may **thw** and **tw** be expressed by the same character?

LESSON VIII.

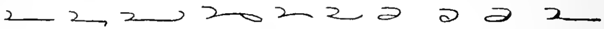
COALESCENT S.

1. ***S*** coalesces with **c, k, q, p, ph, l, m, n, t,** and **w,** making **sc, sk, sq, sp, sph, sl, sm, sn, st, sw;** the **sc** and **sk** are written alike, and **sph** is equal to **sf.**

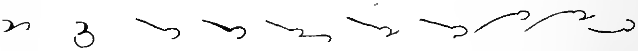
2. ***Sc, sk.***—These combinations represent the same sound and are therefore written by the same sign, a small semi-ellipse, which always turns to the right, opening to the left. Where it occurs at the beginning of a word, the character which represents it is joined angularly with the character following it, except **l** and **r**; but when it occurs at the end of a word, it is joined angularly to the letter which precedes it; when occurring in the middle of a word, it is joined angularly to both the letter preceding and following it.

ILLUSTRATIONS.

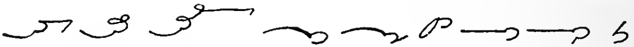
Scm, scnt, scmp, scfl, scth, scd, scl, scr, scrl, scrm,



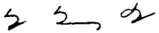
scrp, scrch, bsk, brsk, bskng, bsks, bskt, csk, csks, dsk,



dsknt, dsklr, dskrjmnt, frsk, frsks, lsk, msk, mskt, tsk,



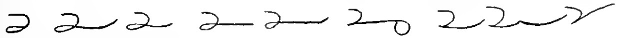
tsks, tskng, whskrs.



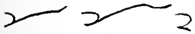
3. ***Sq.***—This combination is represented by the same character as that which is used for **sc,** except that it is made larger than for **sc.** The combination always includes the **u,** which follows **q,** making **squ.**

ILLUSTRATIONS.

Sql, sqls, sqld, sqrm, sqrms, sqmsh, sqd, sqds, sqk,



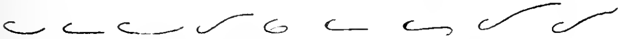
sqks, sqkd, sqbl.



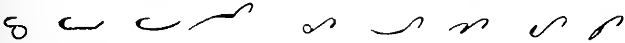
4. ***Sp.***—This combination, when initial, is represented by a hook which is written on the upper side of the following letter and joined to it without an angle. When the combination occurs in the middle or at the end of a word, it is represented by the **p** joined angularly, making the beginning of it longer for the **straight s.**

ILLUSTRATIONS.

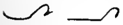
Spd, spn, sps, spk, spl, sprn, sprng, spkn, spks,



spch, sprnz, sprd, crsp, rspr, dspr, prspr, grsp, lsp,



dsps, nspr.

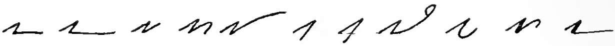


5. ***St.***—To represent this coalescent the two ticks are used.

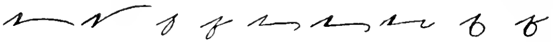
Remark.—When **t, d,** or **th,** follows **st,** the **t** is lengthened to express the **t, d** following, and is made still longer for a following **td, tt, tth.**

ILLUSTRATIONS.

Stn, stm, sts, stp, stc, std, stt, stj, stg, strp, strn,



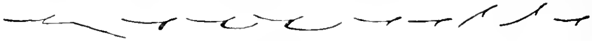
strf, strc, stl, stls, stng, strng, strnj, strch, strchs.



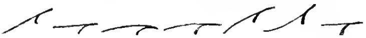
6. ***Sph.***—This combination has the sound of **sf,** therefore a retraced **s** is used to represent it, the retracing standing for **f.** This retracing may also be used for **f** or **v** following any letter which can be easily retraced.

ILLUSTRATIONS.

Sphnx, sphr, sphrd, sphrs, sf-v, mv, cv, wv, dv,



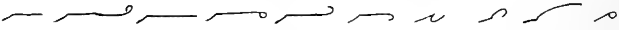
vv, nv, fv, fvr, cvr, wvr, nvr.



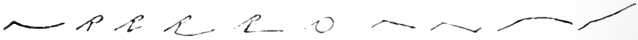
7. ***Sl.***—When this combination occurs at the beginning of the word it is represented by the straight **s,** but when it occurs in the middle or at the end of a word, it is represented by the straight **s** and **l** combined. When initial **sl** is followed by **t,** both the **s** and **l** are written, making the combination **sl** to prevent its being confounded with **st;** as otherwise **slat** and **stay** would be written alike.

ILLUSTRATIONS.

Sln, slndr, slm, slmr, slmp, slng, slg, slp, slk, slr,



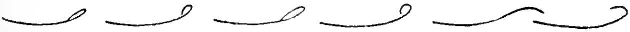
sls, slt, slts, sltd, sltrn, slsh, slb, slbs, slf, slv.



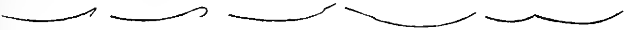
8. ***Sm, sn.***—These combinations are written alike, the **s** being lengthened to express the following **m** or **n.**

ILLUSTRATIONS.

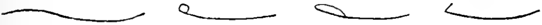
Sml, smr, snl, snr, snth, snp,



snt, sng, sns, bsm, ssn,



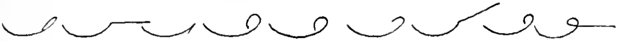
fsn, rsn, lsn, tsn.



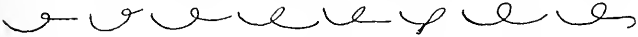
9. ***Sw.***—This combination is represented by deepening the curve of the horizontal **s.**

ILLUSTRATIONS.

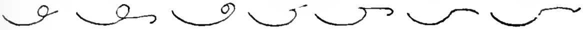
Swl, swm, swt, swsh, swch, swp, swv, swr, swrm,



swrn, swrs, swrd, swls, swln, swltr, swshs, swshng,



swchs, swchng, swpr, swps, swpng, swth, swths.



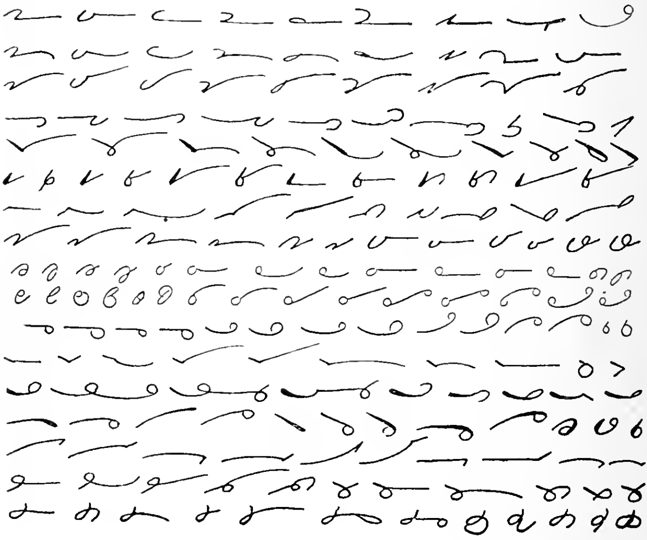
REVIEW QUESTIONS.

With what letters does **s** coalesce? Repeat the combinations which they make. What character is used for **sc, sk?** How is it joined to other characters? What character is used for **sq?** What character is used for **sp** and how is it joined to others? What is used for coalescent **st?** What is the sound of **sph?** How is it written? What is used for **sl** initial, what when final?

How is **sl** initial written before **t**? What modification of **s** is used for **sn, sm**? What modification of **s** for **sw**?

The following illustrations should be repeatedly read and written as a review. Every combination contains one or more small characters, which combined with longer or larger characters afford excellent exercises for practical drill on the different sizes. They should be written by a quick, free stroke, the writer striving for excellence in outline.

REVIEW ILLUSTRATIONS.



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CHAPTER III.

LESSON IX.

PHONOGRAPHY.

1. Phonography is the art of writing by characters representing sounds, omitting all silent letters. To write phonetically lessens the number of letters used in writing to such an extent that it is one of the most important principles used in shorthand, and is employed in all systems of shorthand.

2. It is impossible, however, to write all the sounds heard in speech as rapidly as they can be uttered. There is, therefore, no system that provides for writing or reporting all the sounds heard in words, but only enough of them are written to clearly indicate the intended word, many mere suggestive outlines of words being written; as **famn** may clearly represent **famine, sumn** may stand for **summon, thot** for **thought, fremn** for **freeman,** etc.

3. To determine the letters that may be safely used to represent any given word, pronounce it distinctly, but as briefly as may be, and write the letters heard in the pronunciation. In pronunciation do not dwell too much on the vowels in the final syllables of a word, as many such vowels may safely be omitted. It should be noted, however, that a final accented vowel or diphthong

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must be written, as in the words **obey, annoy, without.**

4. The letter **th** has two sounds; as, in **think** and **thine,** but the shorthand student will find it practical to represent both these sounds by one character.

5. In accordance with the alphabet by the Spelling Reform Association the **c** character is used for all letters having the sound of **k;** *i.e.,* for **k,** hard **c, ck** and hard **ch,** as in **kill, come, cord, back, character, chord, Christ.**

6. When it is necessary to distinguish **c** from **k** as in initials, place a dot under the character to make it an alphabetic **k,** as in the name C. K. Jones, in which the dot is placed under the second character, or in the name K. K. Adams, in which a dot is placed under each initial.

7. For the soft **c** as in **face, cease, trace, juice,** and **lucid,** write **s;** writing **fas, ses, tras, jus, lusd.**

8. The letter **g** has two sounds; viz., its pure Anglo-Saxon sound called hard **g,** as in **get, give, gone, big, sag,** and its **soft** sound, as in **gem, genius, lounge.** When **g** beginning a word has the hard sound write the **g** character, when it is soft write **j;** when soft **g** occurs in the middle or at the end of a word use **j** or the angularly joined **g,** whichever is the easiest to write, as described in the previous chapter, Lesson IV.

9. The characters **q** and **x,** while not strictly phonetic, are valuable phonetic expressions of the compound sounds which they represent; viz., **kw** and **ks.** The letter **q** being always followed by **u,** the **u** may be omitted and the **q** be used to represent the compound **qu.**

10. When two vowels represent one sound, as in **aid, each, either,** use only the vowel which is heard in pronunciation, writing these words **ad, ech, ethr.** The proper diphthongs are represented by the vowel characters made heavy. In common orthography each vowel sound is variously represented, but in shorthand only one representation of each vowel is used; thus **u** only is used for the several sounds of **u.**

11. The **s** and **z** in common orthography are so interchangeably used that the writer need not be very particular to distinguish them, and the straight **s** makes a very practical representative of either **s** or **z.**

12. As each of the consonants **b, d, f, h, j, l, m, n, p, r, s, t, v, w, y,** and **z** has but a single sound, no instructions concerning them are necessary.

13. The following list of words with their phonetic spelling so thoroughly illustrates the phonetic method that the average student will, by study of it, acquire a practical idea of its method of abbreviation.

LIST OF WORDS SPELLED ORTHOGRAPHICALLY AND PHONETICALLY.

Canaan, Cann
Aaron, Arn
aid, ad
ail, al
aim, am
mail, mal
sail, sal
gaol, jal
may, ma
say, sa
gay, ga
each, ech

either, ethr
neither, nethr
feoff, fef
neuter, nutr
pewter, putr
juice, jus
Jews, Juz
field, feld
yield, yeld
oats, ots
Crœsus, Cress
soul, sol

buy, by
beau, bo
beauty, buty
gorgeous, gorjs
eye, i
lieu, lu
religious, reljs
ear, er
east, est
though, tho
boat, bot
coat, cot

eat, et
see, se
thee, the
three, thre
who, hu
persuade, perswd
Iowa, Ioa
aërial, aerl
curious, curys
gem, jem
cough, cof
view, vu
through, thru
enough, enf
gentle, jentl

QUESTIONS FOR REVIEW.

What is phonography? What abbreviation in spelling is necessary in shorthand? Why is it necessary? How can you determine the sounds necessary to use in representing a word? What can you say of **th**? What of the letters **c** and **k**? How is the soft **c** represented? What of the letters **g** and **j**? When two vowels represent one sound how do you write them? What use is made of the straight **s**? How many sounds each do most of the consonants represent? What consonants have more than one sound? How is **c** rendered phonetic? How is **g** rendered phonetic? What compound does **q** represent? What two letters does **x** represent? Why is it unnecessary in shorthand to write **u** when it follows **q**? How is **k** distinguished from **c**? In what cases is it necessary to use the dot? Why is it generally unnecessary to distinguish **k** from **c** in writing?

CHAPTER IV.

EXPEDIENTS OF ABBREVIATION.

LESSON X.

1. ***The Position-alphabet.***—You have learned a distinct single character for each letter of the alphabet; how to combine the characters, and how to express all the coalescents of the language.

2. You have now to learn how to express each letter of the alphabet by position; that is, by a definite position with reference to the horizontal line of writing.

3. Most words begin with a consonant or coalescents followed by a vowel; as, **make, stand**; others begin with a vowel or diphthong followed by a consonant; as, **ask, out**; while a few begin with two vowels followed by a consonant; as, **aerial, iota.**

4. ***The first character of every word*** is written in one of the following positions:

1. Above the line. 2. On the line. 3. Across the line. 4. Just below the line. 5. Farther below the line.

Thus we have five positions with reference to the line on which we are writing. The following arrangement of numerals will illustrate the positions:

1
2
—3—
4
5

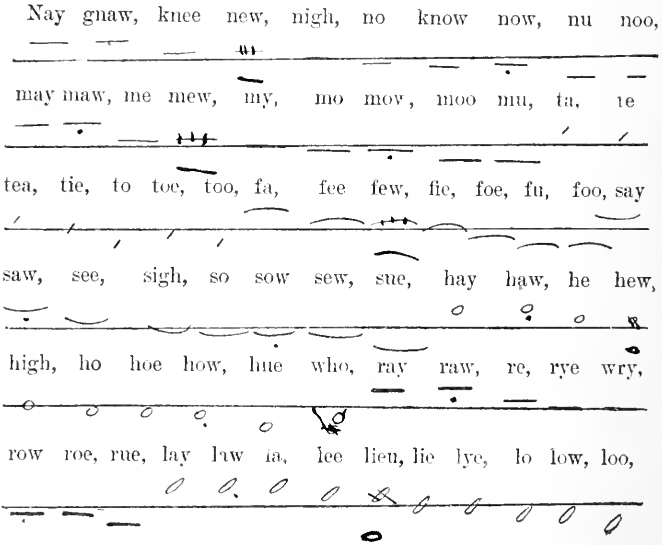
RULE 1.

5. ***Vowel-positions.***—Initial consonants are written in the

1st position for a following a, au, aw
2d " " " e, ~~eu, ew~~
3d " " " i, y, oi, oy
4th " " " o, ou, ow
5th " " " u, oo, oo.

Thus, b in the 1st position is—ba or baw; in the 2d—be or bew; in the 3d—bi or by or boy; in the 4th—bo or bow; in the 5th—bu or boo.

ILLUSTRATIONS.



Nay gnaw, knee new, nigh, no know now, nu noo,

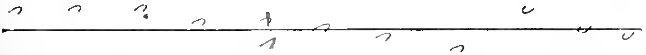
may maw, me mew, my, mo mow, moo mu, ta, te

tea, tie, to toe, too, fa, fee few, fie, foe, fu, foo, say

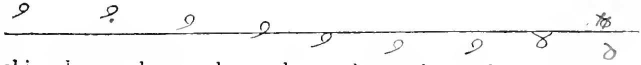
saw, see, sigh, so sow sew, sue, hay haw, he hew,

high, ho hoe how, hue who, ray raw, re, rye wry,

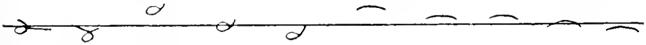
row roe, rue, lay law la, lee lieu, lie lye, lo low, loo, pa pay paw, pea pew, pie, poh, pooh, gay, guy, go,



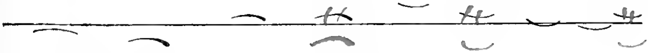
shay pshaw, she, shy, show, shoo shoe, chose, chew,



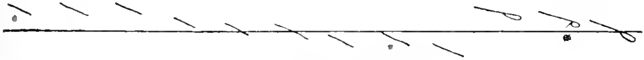
chin, chose, whey, why who, they, thee the, thy, tho



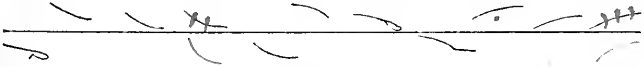
though, through, three threw, day, dew, die, do, due,



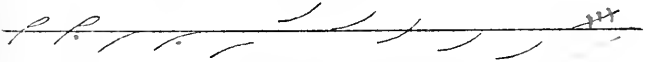
bah bay bey, be, by buy, bo bow, boo, xal, xert, xil,



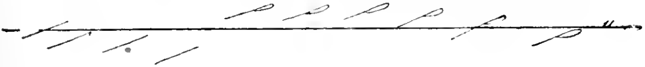
xult, yea, ye yew, you, za, zeal, zone, caw, key, cue,



kill coil, co cow, coo, way, we, wi, woe, woo, view,



vie, vote, vow, vu, vail vale veil, veal, vile, vowel.



LESSON XI.

VOWEL SOUNDS.

1. The five vowel characters in the shorthand alphabet represent all the sounds of the vowels. Each vowel character, therefore, represents both a long and a short vowel. Each position, also, as already shown, represents the long and the short vowel sound, and a diphthong.

2. It is sometimes desirable to indicate precisely which sound of the vowel is expressed in writing a consonant on position. To do this, a dot, or horizontal dash, is placed over the character written on position to indicate the long vowel, an oblique dash above for the Italian **a**, a dot under the character for the diphthong sound, and the character unmarked indicates the short vowel sound. It is necessary to use a dash or two dots under **c** to mark a following diphthong, that it may not be confounded with the **k** dot. The dot and dash thus employed are termed diacritical marks.

3. If you write **fl** on the first position, it expresses the words **fail, fall;** in order to distinguish these, the dot is placed over it for **fail,** the dot is placed under it for **fall.**

If you write **fl** on the third position, it expresses **fill, file,** or **foil;** to distinguish these words the dot is placed over **fl** to give it the long sound, making the word **file;** unmarked, it is **fill;** and a dot under it makes **foil.**

4. The following illustrations will fully enable you to understand the sounds:

VOWEL SOUNDS ILLUSTRATED.

VOWEL.		SHORT SOUND.	LONG SOUND.	DIPHTHONG.
/	a	at sat	ale may they	awl maul paw
/	i	it pin	ice tie by	oil voice boy
/	o	on not	own vote no	out sound now
\	e	end met	elate seat free	ewe neuter few
\	u	up but	use mule sue	ooze took coo

5. If you pronounce each word in the above table, dwelling on the sound indicated by the black letter, or

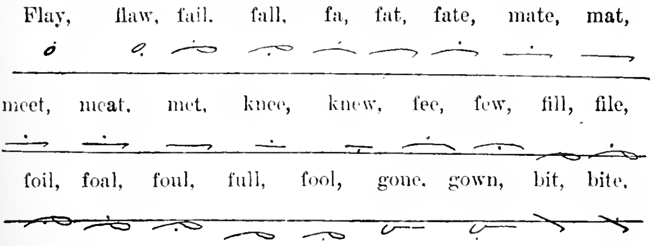
letters, you will learn to distinguish the difference between the sounds of each vowel.

6. The words in the table show that the **short** vowel sounds do not end syllables, but, that a vowel ending a syllable, unless it be silent, represents a long sound or a diphthong. Remembering this you will readily be able to pronounce words of one syllable ending with a vowel, when written on position, giving the vowel not the **short,** but the **long,** or the **diphthong** sound; thus, **s** on 1st position is not **sa,** but **say** or **saw;** on 2d position it is **see** or **sew;** on 3d position it is **sigh;** on 4th position it is **so** or **sow.**

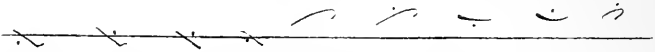
7. The short vowel always takes a consonant after it; as, in **at, glad, let, send, it, this, on, not, up, luck.**

8. It is seldom necessary to use the diacritical dots, except in some proper names; but that you may become familiar with them, read and copy the following illustrations. Be careful to write words of the 2d and 4th positions close to the line, and words in the 1st and 5th points but little further from it.

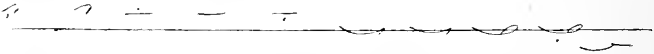
ILLUSTRATIONS.


Flay,
flaw,
fail.
fall,
fa,
fat,
fate,
mate,
mat,
meet,
meat.
met,
knee,
knew,
fee,
few,
fill,
file,
foil,
foal,
foul,
full,
fool,
gone.
gown,
bit,
bite.

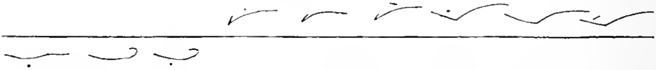
boys, buys, by, boy, cap, cape, draw, dray, pay,



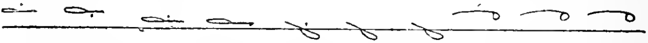
paw, pa, neigh, nap, gnaw, sit, sight, sill, soil, sun,



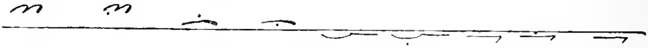
soon, sup, soop, take, tack, talk, bake, back, balk,



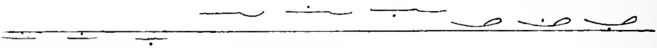
lane, lawn, lean, lent, bile, bill, boil, far, fair, fare,



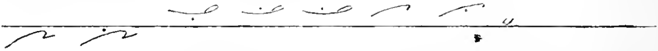
paper, pauper, three, threw, don, down, not, note, knot,



no know, now, mad, made, Maud, sell, seal, Sewell,



copse, copes, Saul, sale, sail, cat, caught.



9. Carefully write the following easy lesson: Make a dot on the line for the word **I**, just above it for **the**, and just below it for **O** or **Oh** or **owe**.

WRITING LESSON.

Se me rit this. Will you try to red this? Let me her yu red. Yes, yu red wel. So duz yur bruthr Jon. How few can red wel. I ma tak them with me. Giv me tim to do this wel, wil yu not? Let me se yu try to rit my nam. The da wil soon be gon. The nit wil soon be her. I wish yu wud not do so, why wil yu not stop? Do yu not fel lik going to-da? Why wil yu not sta til nit? Giv them to me. Se this brit boy, how cool he looks. Sho me how to do this. Wher do yu liv? Wil yur dog bit? My fathr was too sic to go to mil this cold da. How soon ma we se yu with yur boy?

This wil do yu no good. So we must giv them to yu, must we? Set the lamp by this book. Wil yu giv me tim to do this work wel? Tak this nif to cut that string. Did yu by this book for me? Wil the fir burn? Run, boy, run for yur lif. Se how fast he duz run. Wil yu not lev them for me, tha look lik min? Do yu not think tha may be min? How fin tha look. He must not let the thre dogs go. Dogs wil bit bad boys, so yu must be good. Can yu pa your note now? No, not now. I say I saw the se. I sed I will seal this book, not sell it. Has he sen you? No, he has not sen me, but he has sen my fathr. Se the whit sno fal. Get yur sled; let's hav sum fun. The sno duz not pac wel for bals. Wintr wil soon be her. Spring wil cum latr. Did tha go hom to-da? No, but tha went hom last nit. Wil he be her then? No, he can not get her by that tim. Plez hand me that new book. Thank him for me, wil you not. Send that boy to his mothr. Se how fast yu can rit this. Do not rit to fast; yu will not mak the words wel. Mac them with grat car. Can yu now red what yu hav ritn? Be carfl to mac yur caretrs the rit lenth. Yur words when ritn rit wil look qit wel. When yu mac the words wel tha wil be plan to red. Now red what yu hav ritn with so much car.

REVIEW QUESTIONS.

What is Rule 1? What sounds has each position? For what purpose are the diacritical marks employed? What indicates the short sound? What indicates the long sound? What mark indicates the diphthong sound? What care must be taken in indicating a diphthong after **c**? What sounds has **a**? What sounds has **e**? What sounds has **o**? What sounds has **i**? What sounds has **u**? Do short vowels end syllables? What can you say of a syllable ending with a vowel? What always follows a short vowel? What advantage can you derive from the above considerations in reading shorthand? Can you clearly distinguish the different sounds of each vowel?

LESSON XII.

RULE 2.

1. ***Consonant-positions.***—Initial vowels are written nearly perpendicularly downwards in the

1st position for a following p or b
2d " " " s or z
—3d———"———"———"———m or n—
4th " " " f or v
5th " " " c, k or g.

Thus, **a** written downward in the **1st** position expresses **ap** or **ab**; in the **2d** **as** or **az**; in the **3d** **am** or **an**; in the **4th** **af** or **av**; in the **5th** **ac**, **ak** or **ag**.

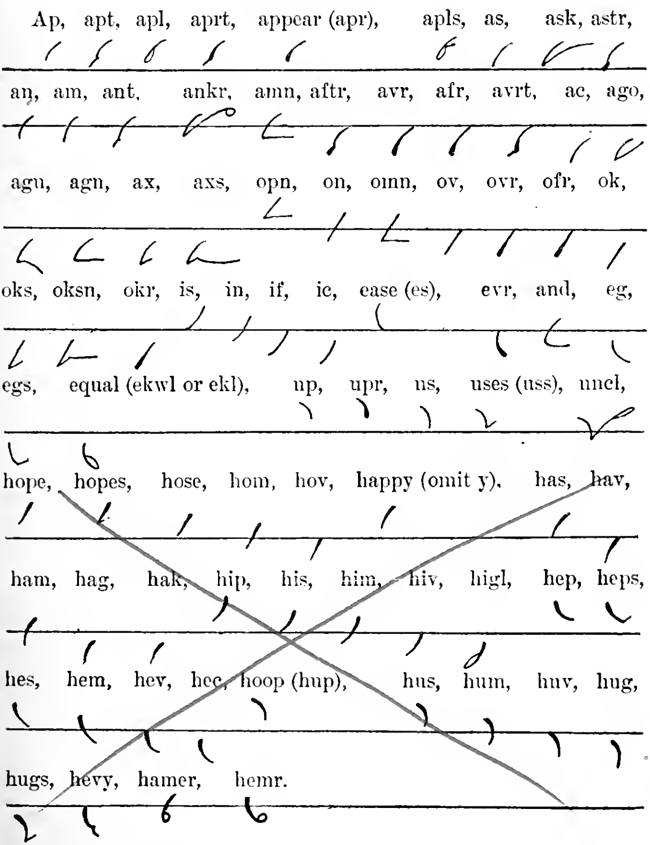
2. ***Remark.***—The sound of **qu** is **kw**, therefore **a** on the **5th** position for **ac**, **ak**, with a **w** attached to it expresses **acw**, **akw**, **aqu**; *e. g.*, **acquainted** is written by placing **a** on the **c** position and adding **wntd**. To write **equal**, place **e** on **c** position and add to it **wl**, or the **w** may in **this** word be omitted, writing **ecl.**

3. ***Remark.***—The sound of **x** is **ks**, therefore to write **ax**, place **a** on 5th position for **ac** and add to it **s**, making **acs**, or **ax**; for **ox** write **o** on 5th position for **ok** and add **s**, thus making **oks** or **ox**.

4. ***Remark.***—A thorough mastery of these consonant positions is absolutely indispensable. It may seem to the beginner and to the casual observer that to represent both consonants and vowels by the same position would be confusing in practice. This, however, is not the case in any degree, because a **consonant** written on

position always takes the **position-vowel** after it, and a **vowel** written on the position always takes the **position-consonant** after it. Write the following illustrative words, being careful to place words of the second and fourth positions close to the line.

ILLUSTRATIONS.



Ap, apt, apl, aprt, appear (apr), apls, as, ask, astr,

an, am, ant, ankr, amn, aftr, avr, afr, avrt, ac, ago,

agu, agn, ax, axs, opn, on, omn, ov, ovr, ofr, ok,

oks, oksn, okr, is, in, if, ic, ease (es), evr, and, eg,

egs, equal (ekwl or ekl), up, upr, us, uses (uss), uncl,

hope, hopes, hose, hom, hov, happy (omit y). has, hav,

ham, hag, hak, hip, his, him, hiv, higl, hep, heps,

hes, hem, hev, hec, hoop (hup), hus, hum, huv, hug,

hugs, hevy, hamer, hemr.

LESSON XIII.

RULE 3.

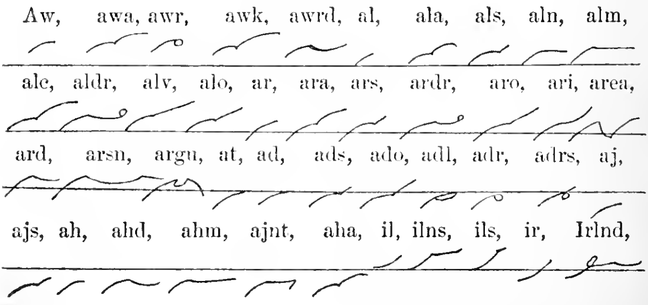
1. ***Consonant-positions continued.***—Initial vowels **a, i** and **o** are written very slant upwards, and **e** and **u** very slant downwards, in the

1st	position	to indicate	a following	w
2d	"	"	"	l
3d	"	"	"	r
4th	"	"	"	t, d or th
5th	"	"	"	ch, j or h.

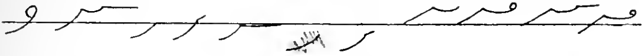
Thus, **a** written slant upwards in the **2d** position is **al, ale** or **all**; in the **3d** position **ar, are, air, heir**; in the **4th** position **at, ad, add**; in the **5th** position **ah, aj-age.**

2. ***Remark.***—It will help the student in pronouncing words written by a vowel on position, to remember that the vowel beginning a syllable of two letters is always short.

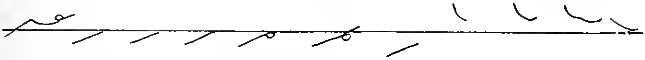
ILLUSTRATIONS.


Aw, awa, awr, awk, awrd, al, ala, als, aln, alm,
ale, aldr, alv, alo, ar, ara, ars, ardr, aro, ari, area,
ard, arsn, argu, at, ad, ads, ado, adl, adr, adrs, aj,
ajs, ah, ahd, ahm, ajnt, aha, il, ilns, ils, ir, Irlnd,

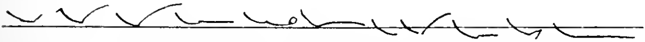
Irsh, irdm, it, its, itm, ich, ichs, old, oldr, oldn, ordr,



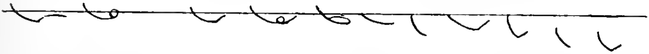
ordrs, ot, od, oth, othr, othrs, oh, eb, ebs, ebd, el,



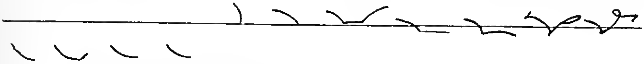
els, Ella, elk, elm, eldr, elf, er, era, ern, erst, ermn,



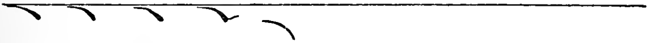
erth, error (err), ers, errs, erl, et, ev, ets, evs, eg, egs,



ej, ejs, eh, ech, us, ul, ulna, urn, urth, Ural, urgnt,



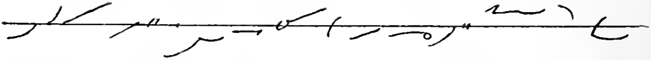
utr, udr, uthr, uthrs, uh.



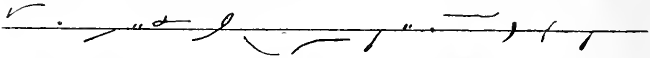
3. ***Remark.***—Sometimes a character or characters written on position express more than one word; as, **o** upward on **4th** position writes **oat, odd, oath**; **o** downward on **4th** position writes **of, off**; **a** upward on **4th** position writes **at, add**; **a** written downward on **3d** position is **a, an, am, aim**; **a** written upward on **3d** position is **are, air, heir.** Although several vowels may thus be represented by the same sign, and more than one word written, the context will generally help the reader to determine, with little or no trouble, the intended word, as the following illustrations will show. Take the first one: It is very **odd**; it would not be read, It is very **oat,** nor, It is very **oath,** although the words **odd, oat, oath** are written alike. A few words in the following exercise are not written as briefly as they will be finally, when more rules have been given.

ILLUSTRATIONS.

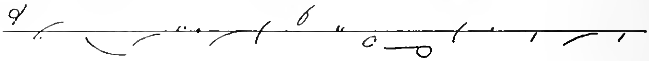
It is very **odd.** I would not give an **oat** for it. Stand up and



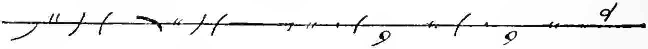
take the **oath.** When will you come **over?** I made him an **offer.**



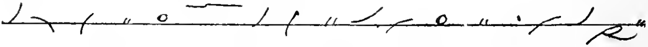
What are you **at?** I **ate** an apple. How much am I to **add** to



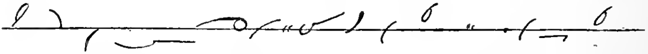
it? In **an** hour. In **a** minute. I **am** sure. **Am** I sure? What



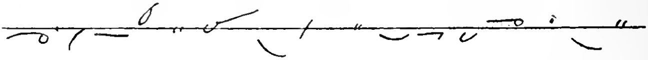
is your **aim?** Her name is **Ann.** We **are** here. The **air** is cold.



Let us have some fresh **air.** Give him **an** apple. I am not **able**

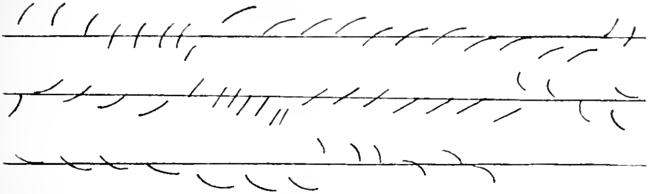


for I have no apple. Give **each** one. Do not go near the **edge.**



5. The following are all the words which the vowels make when written on the five positions without additional letters: Ape, ab, as, an, am, a, aim, ache, awe, all, ale, ail, are, air, heir, at, add, age (aj), ah, is, in, if, ill, ire, it, itch, owes, on, own, off, of, oak, or, oar, ore, odd, oat, oath, oh, ebb, ease, eve, eg, ell, eel, ear, ere, eat, edge, each, eh, up, us, use, your (ur), ul (you will), uv (you have). These words are written as follows. Write them many times; they are an excellent exercise in writing the vowels on position. Be careful to write words on the 2d and 4th positions close to the line.

ILLUSTRATIONS.



LESSON XIV.

COMPLETE POSITION-ALPHABET.

1. The following table shows the entire position-alphabet, both vowels and consonants, the use of which the student must not only understand, but must practice until he can place any vowel in position to express any consonant and any consonant in position to express any vowel, without hesitancy or error. To acquire this proficiency write the following letters as here arranged many times over:

1	a au aw	p b	w
2	e ~~eu ew~~	s z sh	l
3	i oi oy	m n	r
4	o ou ow	f v	t d th
5	u oo	c k g qu x	ch j h

2. Write the two following exercises, and submit to your teacher for correction. When you can write them correctly, repeat them until very familiar with them.

WRITING EXERCISE.

Ma, me, my, mo, mu, sa, se, si, so, su, da, de, di, do, du, fu, fo, fi, fe, fa, ti, te, to, ta, tu, ge, go, gi, ga, gu, pu, pa, po, pi, pe, wa, wo, we, wu, wi, ba, be, bo, bu, bi, la, li, lu, le, lo, tho, the, thy, thu, tha, va, vu, vi, ve, vo, ca, cu, ci, co, ce, ya, ye, yo, yu, yi, hu, ho, hi, he, ha, ja, jo, je, ji, ju, she, sho, shi, sha, shu, cha, che, chi, cho, chu, ra, re, ri, ro, ru, ab, ap, as, az, an. am, af, av, ac, ag, acw, acs, op, ob, os, oz, om, on, of, ov, oc, og, ocw, ocs, aw, al, ar, at, ad, ath, ach, aj, ah, oh, ow, ol, or, ot, od, oth, och, oj, oh, ip, ib, is, iz, im, in, if, iv, ic, ig, icw, ics, il, ir, it, id, ith, ich, ij, ih, ep, eb, es, ez, em, en, ef, ev, el, eg, ecw, ecs, ew, el, er, et, ed, eth, ech, ej, eh, up, ub, us, uz, um, un, uf, uv, uc, ug, ul, ur, ut, ud, uth, uch, uj, uh.

WRITING EXERCISE.

Is it not odd? It is very odd. If it is all up it is time to open it. Do you ask if we are all on time? There are a few of them on hand yet. I do not own one of them. Are you not afraid? Will all of you go away (awa)? Are you all aware (awr) of its force (fors)? What is its age? Ah, indeed! does its tooth ache (ac)? Go ahead (ahd) I am after you. I saw it on the edge (ej) of an open tank. Did you only see it, or did each of you see it? Each one of us both saw it and felt it. Every one of us were there. If it is ever over. I now aver it is a great farce. It is equal to one or more of them. Is it asleep or awake? Will it eat (et) an egg (eg)? Are you often there? Is there no one equal to it? It is all eaten up. I am aware of it, and it ought to be open. It is very odd (od) if it is true. Is it now time to feed it its oats?

LESSON XV.

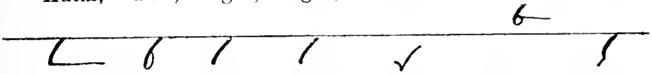
Rule 4.

1. ***Writing diphthongs on position.***—To write words beginning with a diphthong, place the diphthong in the position of the consonant after it.

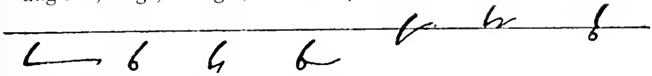
2. ***Remark.***—The diphthongs are always written downward because they are heavy characters; they, however, begin few words which soon become legible from familiarity with them.

ILLUSTRATIONS.

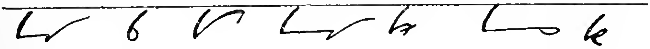
Autm, awfi, aught, ought, auction,* aubrn, audt,



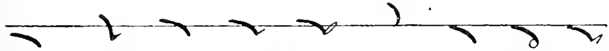
augmnt, augr, augst, awkrd, aura, ausps, austere,



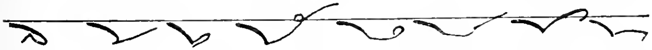
authnte, authr, autert, autmte, autpsy,† autmnl, auxlry,‡



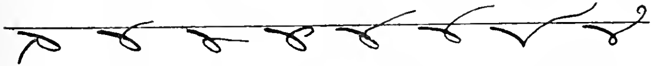
out, ouns, our, ours, oursl, oust, out, outr, outst,



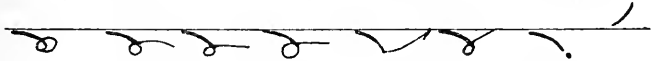
outlt, outgo, outsl, outwrk, outdr, outdo, outerp, outft,



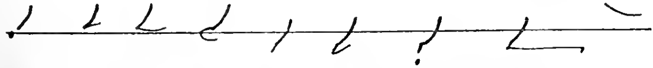
outlaw, outla, outln, outlp, outlv, outle, outeri, outrj.



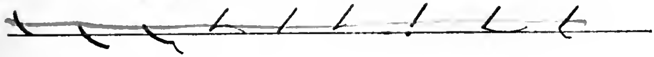
outrch, outrt, outrn, outshn, outwt, outro, outing,§ oil.



oilng, oils, oild, oilns,‖ oint, oints, ointing, ointmnt, ewe,



~~ews, ewer, ewry, oolit, ooz, oozs, oozing, oozd, oozy.~~



3. ***Remark.***—You will notice that in all the foregoing illustrations of position-writing the characters written on the 2d and 4th positions are placed on the

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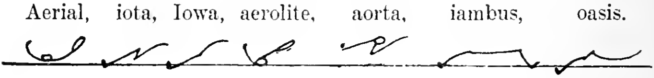
* See tion tick, Remark, Lesson XXII.
† See sy, Lesson XXIV.
‡ See minute y, Lesson XIX (h).
§ See ing, Lesson XIX (k).
‖ See us, Lesson XIX.

line, and that those on the 1st and 5th positions are only a little farther away from the line. This is important. You will be inclined to write too far above and below the line, while it is evident that if you place words on the 2d and 4th positions close to the line, those which are written on the 1st and 5th positions need not be far from it.

4. ***Remark.***—The few words beginning with two vowels, both of which have a distinct sound in pronunciation; as, **iota, Iowa,** are begun by placing a dot on the position of the first vowel and attaching to it the second vowel character, thus expressing both vowels.

ILLUSTRATIONS.



REVIEW QUESTIONS.

What is Rule 2? What is Rule 3? What vowels may be written both upwards and downwards? What are the two ways of writing **e** and **u**? What consonants are expressed on each position by writing **a, i, o** downwards and **e** and **u** nearly perpendicular? What consonants are expressed by writing **a, i, o** upwards and **e** and **u** very slanting? Copy the entire position alphabet, both vowels and consonants, until you are thoroughly familiar with them. How are the diphthong characters written on position? In case a character placed on position expresses more than one word, how are the words expressed by it determined? Are you perfect in the practical use of the position-alphabet?

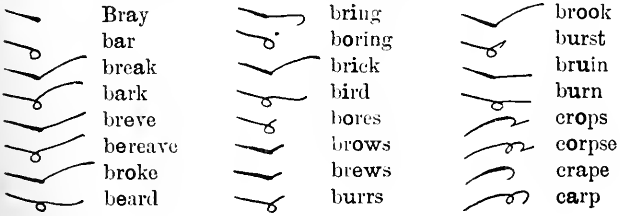
LESSON XVI.

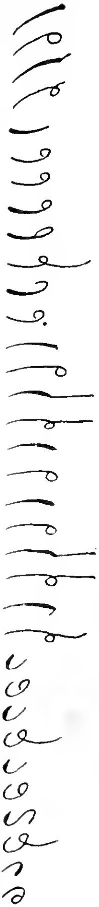
Rule 5.

1. ***Writing Coalescents on Position.***—Write all characters representing coalescent consonants on position to express a following vowel; thus the character for coalescent **sp** is written on the **3d** position for **spy,** the minute **p** on the **1st** position for **play,** straight **s** on **4th** position for **slow.**

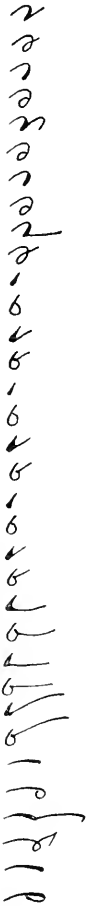
Remark.—In the following illustrations, each shorthand equivalent being followed by its word, the ruling is omitted, but each word is written with reference to position; and to help you to determine the position on which it is written, the position letter of each word is in full-faced type; thus, in the word **bray** of the following illustrations the shaded **b** for **br** must be written on the **a** position; in order to indicate this, the letter **a** is full-faced type; in **bar, b** must be written on the **a** position, and **a** is full-faced. You will therefore write all words on the position indicated by the full-faced letter in them.

2. ILLUSTRATIONS OF COALESCENT **r.** (See p. 29.)

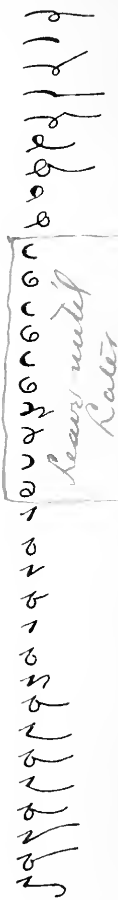

Bray
bar
break
bark
breve
bereave
broke
beard
bring
boring
brick
bird
bores
brows
brews
burrs
brook
burst
bruin
burn
crops
corpse
crape
carp



crow
core
cruise
curse
dray
dare
dear
drear
droll
doors
droop
during
fray
far
frame
farm
free
fear
fry
fire
from
form
fruit
furred
gray
gar
grew
geared
grow
gore
grip
gird
pray
par



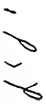
praise
parse
pry
pyre
prop
pour
prue
pure
prune
purse
tray
tar
trace
tars
tree
tear
trees
tears
try
tire
tries
tires
tried
tired
train
turn
truck
turk
three
there
thrift
thirst
throw
thrill



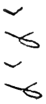
thorn
through
thorough
thrum
Thursday
shred
shears
shrew
shear
spray
spar
spry
spire
spree
spear
serapes
scars
screw
score
stray
star
strays
stars
strew
stir
strap
starred
stride
stirred
strode
stored
stroke
stork
strung

Leave until Later

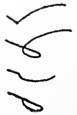
3. ILLUSTRATIONS OF COALESCENT l. (See p. 30.)



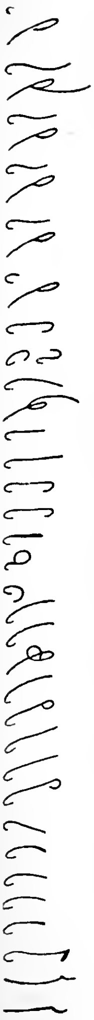
Blow
bowl
blaze
balls



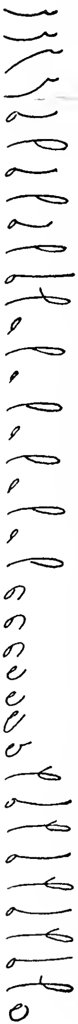
bless
bells
bliss
bills



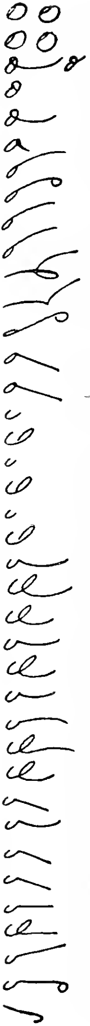
block
bulk
bleed
build



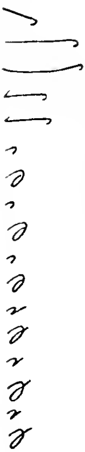
clay
call
class
calls
clad
called
cloyed
killed
clod
cold
clue
cull
clang
clip
cliff
caliph
clean
clime
cling
clung
clear
clash
clock
click
clack
calash
cluck
clever
cleave
clove
clover
club
clatter
clete
clot
clutter
cluster
saddle
middle



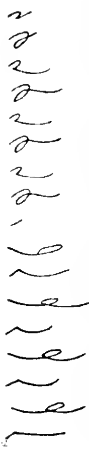
diddle
daddle
cuddle
waddle
fled
field
flood
fold
flayed
failed
flame
fallen (Rule 6.)
flat
fault
fleet
felt
flit
filled
float
fold
flute
fulled
flap
flip
flop
flag
flog
flagon
flags
falls
flies
fills
floss
fowls
flues
fulls
floom
film
flash



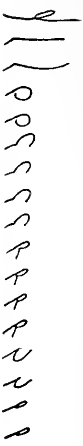
flesh
flush
flares
floor
floors
flurry
fleck
flicker
flock
fluke
frolic
folk
flavor
flax
flux
glee
gill
glow
goal
glue
gull
glues
gulls
gulled
glued
gold
glowed
glyph
gulf
guild
glebe
glide
glib
globe
glen
gallon
glove
glimmer
bugle



beagle
mangle
single
tingle
tangle
play
pail
plea
peel
ply
pile
place
pails
please
peals
plies
pills

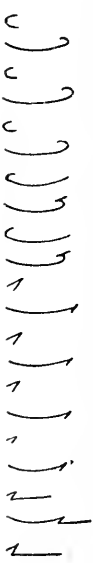


plus
pulls
plaid
pallid
plead
pealed
plod
polled
slay
sail
slays
sails
sled
sealed
slide
soiled
slim

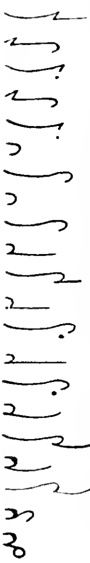


solemn
slum
sluice
slash
slush
sleep
slip
slope
sloop
slat
slit
slot
slut
slag
slug
slily
slowly

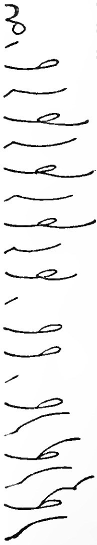
4. ILLUSTRATIONS OF COALESCENT S. (See p. 32.)



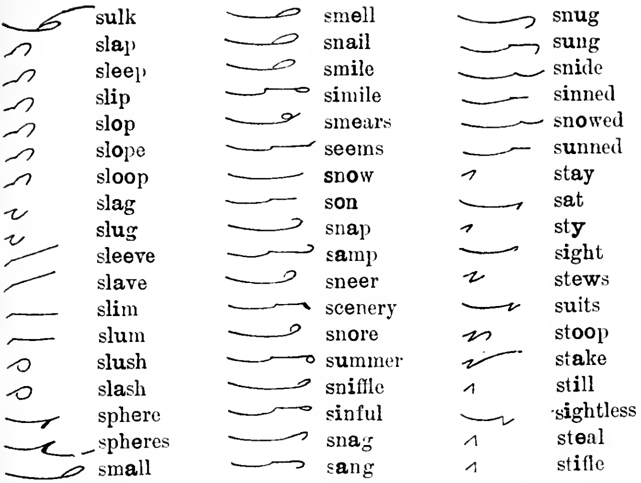
Spy
sip
spay
sap
spew
sup
spies
sips
space
saps
stay
sat
sty
sit
stow
sot
stew
suit
stain
satan
steam



seton
sting
sitting
stung
suiting
sky
sick
skew
suck
skin
sicken
scan
sacking
scum
sucking
scud
sucked
screed
sacred
scrape
screech



scratch
slay
sail
slays
sails
slice
sills
sluice
sullies
sled
sealed
slew
sell
seal
slow
soul
slick
silk
slack
silica
sleek

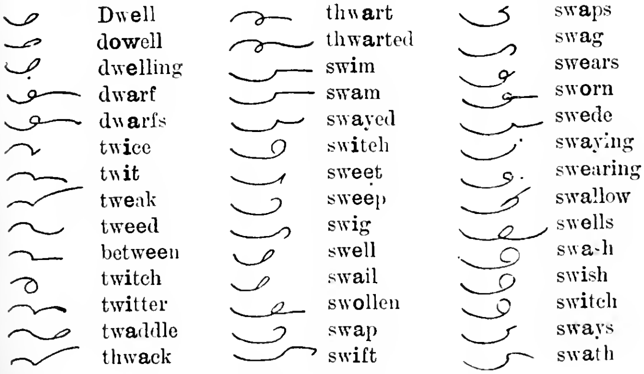


sulk
slap
sleep
slip
slop
slope
sloop
slag
slug
sleeve
slave
slim
slum
slush
slash
sphere
spheres
small

smell
snail
smile
simile
smears
seems
snow
son
snap
samp
sneer
scenery
snore
summer
sniffle
sinful
snag
sang

snug
sung
snide
sinned
snowed
sunned
stay
sat
sty
sight
stews
suits
stoop
stake
still
sightless
steal
stifle

5. ILLUSTRATIONS OF COALESCENT **W**. (See p. 31.)



Dwell
dowell
dwelling
dwarf
dwarfs
twice
twit
tweak
tweed
between
twitch
twitter
twaddle
thwack

thwart
thwarted
swim
swam
swayed
switch
sweet
sweep
swig
swell
swail
swollen
swap
swift

swaps
swag
swears
sworn
swede
swaying
swearing
swallow
swells
swash
swish
switch
sways
swath

REVIEW QUESTIONS.

How is **r** coalescent distinguished from **r** uncoalescent? How is **l** coalescent distinguished from **l** uncoalescent? How is coalescent **w** represented? What letters coalesce with **r**? What letters coalesce with **l**? What letters coalesce with **w**? What letters coalesce with **s**? What is the difference between the sign for **sc** and **sq**? How are **sl** initial and **sl** final expressed? How is the word **slowly** written? How is **sl** written before **t**? How is **sph** represented? What is retracing used for?

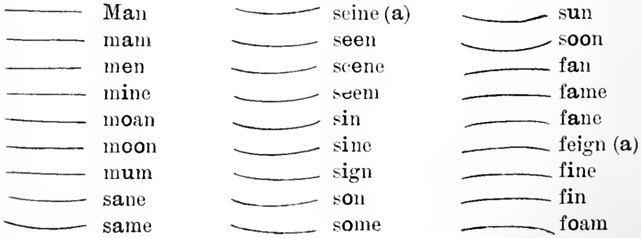
LESSON XVII.

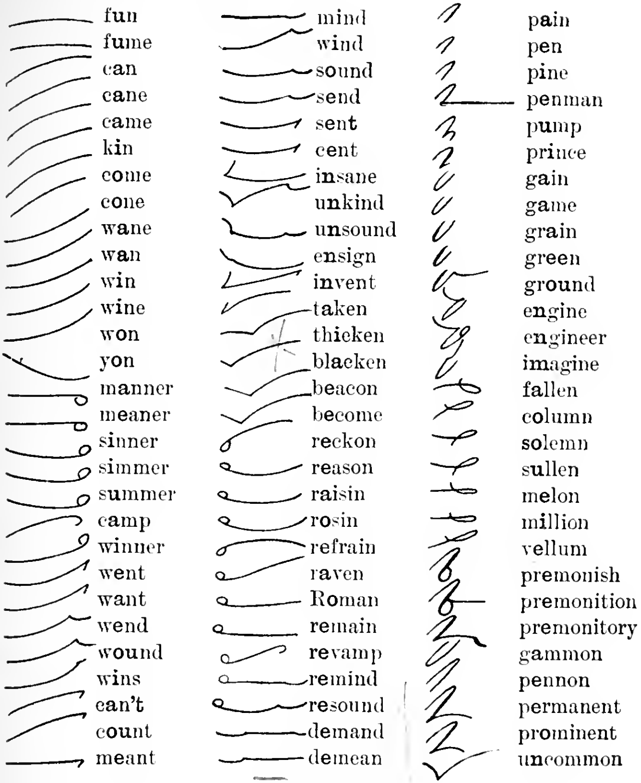
RULE 6.

1. ***Lengthening of Characters.***—(a) Write the long characters and **p, g,** and **l** longer to express a following **m** or **n.** (b) Write the same characters still longer to express a following **mm, mn, nm,** or **nn.**

2. ***Remark.***—Do not widen the lengthened **p, g,** lest they be confounded with the enlarged characters which are employed to add **t, d.** The **l** is lengthened to add **m, n,** by drawing it in an extended curve across the letter to which it is attached, the size of the loop is not changed to add **m, n,** but it is lengthened to add **t, d.** (See Rule 7.)

ILLUSTRATIONS.


Man
mam
men
mine
moan
moon
mum
sane
same
seine (a)
seen
scene
seem
sin
sine
sign
son
some
sun
soon
fan
fame
fane
feign (a)
fine
fin
foam



fun
fume
can
cane
came
kin
come
cone
wane
wan
win
wine
won
yon
manner
meaner
sinner
simmer
summer
camp
winner
went
want
wend
wound
wins
can't
count
meant

mind
wind
sound
send
sent
cent
insane
unkind
unsound
ensign
invent
taken
thicken
blacken
beacon
become
reckon
reason
raisin
rosin
refrain
raven
Roman
remain
revamp
remind
resound
demand
demean

pain
pen
pine
penman
pump
prince
gain
game
grain
green
ground
engine
engineer
imagine
fallen
column
solemn
sullen
melon
million
vellum
premonish
premonition
premonitory
gammon
pennon
permanent
prominent
uncommon

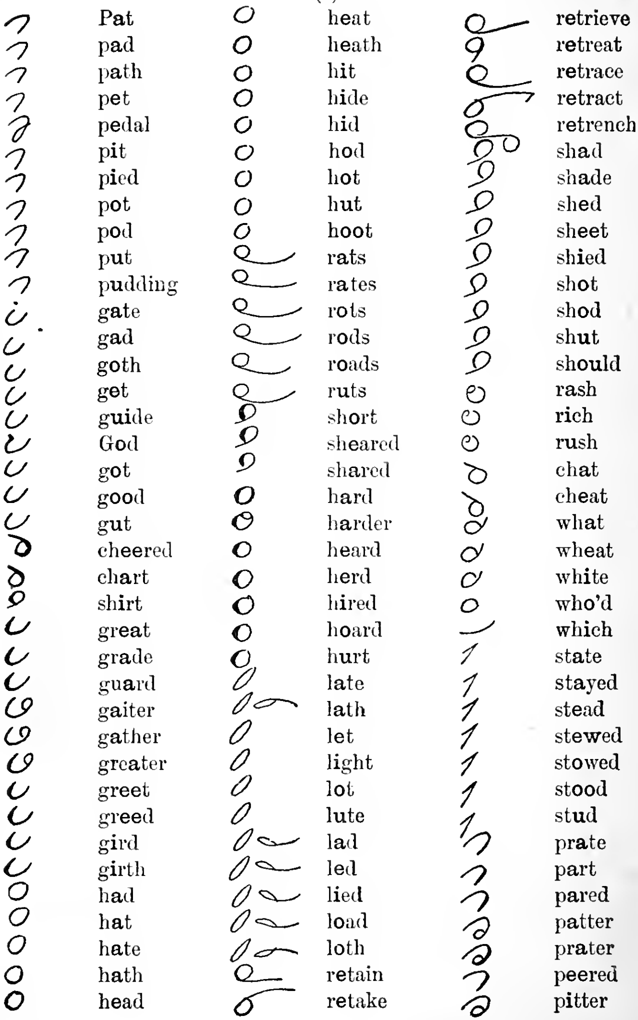
RULE 7.

3. ***Enlarging Surface Characters.***—(a) Enlarge a surface character to express a following **t, d,** or **th.** (b) Make it still larger to add **tt, td, dd, dt,** or **tth.** **T** or **d** is added to **st** by lengthening the **t.** The letter **t** final is lengthened for **tt, td.**

Very Important

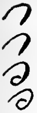
ILLUSTRATIONS.

(a)

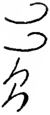


Pat	heat	retrieve
pad	heath	retreat
path	hit	retrace
pet	hide	retract
pedal	hid	retrench
pit	hod	shad
pied	hot	shade
pot	hut	shed
pod	hoot	sheet
put	rats	shied
pudding	rates	shot
gate	rots	shod
gad	rods	shut
goth	roads	should
get	ruts	rash
guide	short	rich
God	sheared	rush
got	shared	chat
good	hard	cheat
gut	harder	what
cheered	heard	wheat
chart	herd	white
shirt	hired	who'd
great	hoard	which
grade	hurt	state
guard	late	stayed
gaiter	lath	stead
gather	let	stewed
greater	light	stowed
greet	lot	stood
greed	lute	stud
gird	lad	prate
girth	led	part
had	lied	pared
hat	load	patter
hate	loth	prater
hath	retain	peered
head	retake	pitter

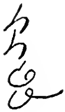
Practice



port
poured
porter
putter

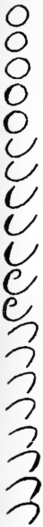


adapt
adopt
impute
impaired

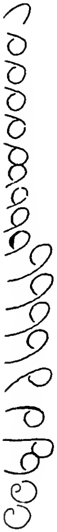


impart
import
together
gathered

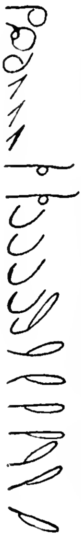
(b)



Hated
hateth
heated
hearted
hoarded
guided
guideth
greeted
greeteth
guarded
regarded
regardeth
patted
petted
pitted
pitieth
puttied
parted
parteth
potted



pitied
chatted
chatteth
cheated
cheateth
chided
sheeted
shouted
shouteth
shrouded
wished
wisheth
washed
washeth
cashed
threshed
mashed
ditched
reached
rushed



notched
churched
whited
stated
studied
strutted
marred
married
goaded
gutted
grated
graded
gilded
salted
folded
malted
multitude
wilted
vaulted
exalted

LESSON XVIII.

RULE 8.

1. ***Shortening Short Characters.***—(a) Shorten the short characters, making them half their length, to express a following **t, d,** or **th.** (b) Make them minute, mere ticks, to express a following **m** or **n,** ~~and when final, to add **m, n, y, ly, ing, ling, ingly,** or **lingly.**~~

Remark.—The letters **t** and **s** having the form of a minute **o**, it is evident that the **o** character cannot be made minute for **on, om.**

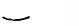
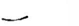
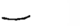
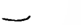
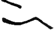
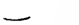
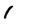
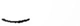
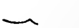
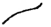
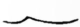
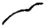
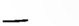
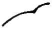
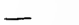
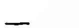
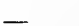
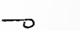
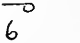
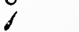
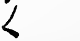
Remark.—The straight **t** and **s**, being minute, cannot be shortened, but the **t** is lengthened for **tt, td,** and **s**, when final or medial, is lengthened for **ss, ses, sis,** when following characters with which the minute **z** for **ss** does not easily unite, as **f, c, m, n.**

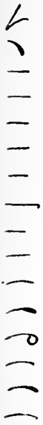
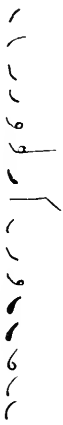
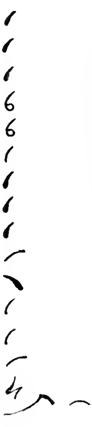
Remark.—The straight **t** is always used at the beginning of a word, and the curved **t** is used only after a downward character and in other cases where the straight **t** would not unite readily.

Remark.—Making a character minute causes it to express only one thing, which may be either of those specified; thus, **n** made minute may be **nn, nm, nly,** or **ning,** but cannot be **nmly.** To write **nmly,** the **n** should be made minute, and the **minute l** added for **ly.**

ILLUSTRATIONS.

(a)

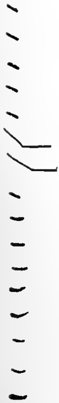
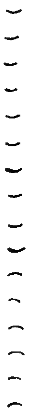
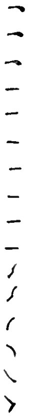
	Bat		bother		did
	bad		obtain		died
	bath		edged		dot
	bet		imbed		dod
	bed		drubbed		dote
	bit		apt		doth
	bid		assayed		duty
	brat		allied		duds
	brad		allayed		nat
	batter		arrayed		neighed (a)
	boat		date		neat
	bought		dad		need
	both		dead		neater
	but		debt		actor
	bud		death		occurred
	boater		debtor		imbred

obeyed	ant	abroad
under	art	aboard
knead	east	assert
nit	eased	aster
night	easter	astir
knight	eastern	act
nod	effort	accord
not	nabbed	accrued
nut	and	agreed
nude	end	aged (j)
that	enter	upward
threat	afraid	abate
theater	afford	abed
thought	after	await
throat	about	interest
thud	afoot	without

Remark.—The word **not** in the foregoing list is written with **t** instead of by an application of the foregoing rule, because of the words **now, no,** and **know,** with which, unless it should be **carefully** shortened, it would conflict.

(b)

Ban	din	throne
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bane	dim	thrum
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bean	don	name
bone	down	nine
bun	drone	non
boon	dun	known
dan	dum	numb
damn	drum	nun
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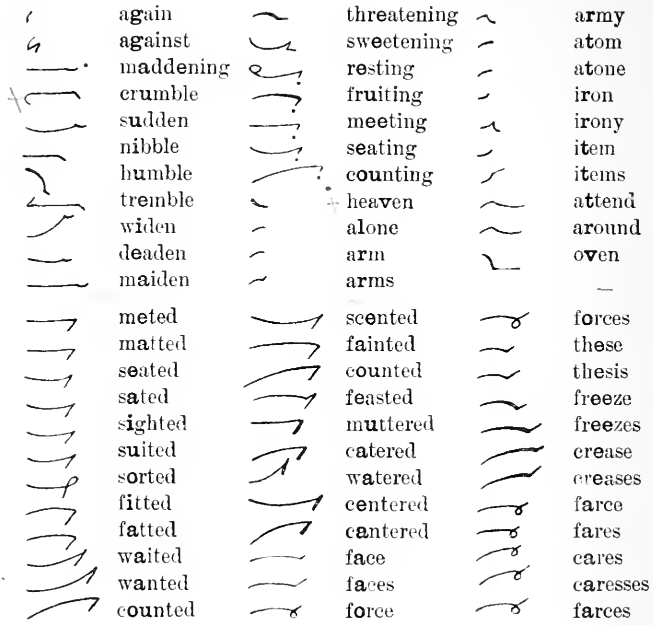
drain	then	account
drawn	them	amen
den	thin	upon
deem	thine	even
dream	thumb	event



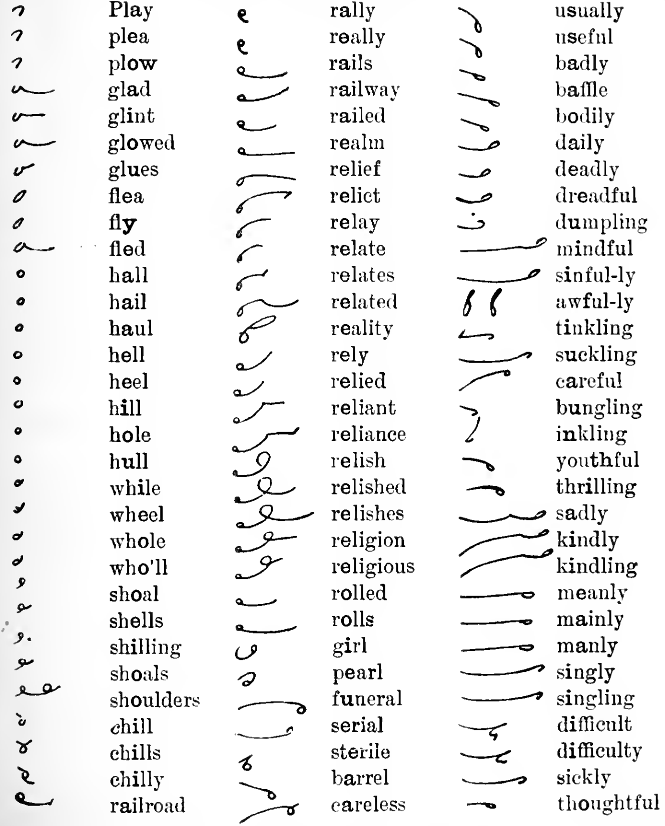
again	threatening	army
against	sweetening	atom
maddening	resting	atone
crumble	fruiting	iron
sudden	meeting	irony
nibble	seating	item
humble	counting	items
tremble	heaven	attend
widen	alone	around
deaden	arm	oven
maiden	arms	
meted	scented	forces
matted	fainted	these
seated	counted	thesis
sated	feasted	freeze
sighted	muttered	freezes
suited	catered	crease
sorted	watered	creases
fitted	centered	farce
fatted	cantered	fares
waited	face	cares
wanted	faces	caresses
counted	force	farces

RULE 9.

3. ***Diminishing Surface Characters.***—Write **g, p, h, r, sh, ch,** and **wh**; *i.e.*, all the surface characters except **l,** minute to express a following **l.** They are also made minute, when final, to add **l, ly, fl, fly, ing, ingly, ling.** Write **l** minute for initial **fl** and for final **fl, fly, ly, ling,** and **lingly**.

It is better to use a small "L" detached for "ingly", "ling", "lingly"

ILLUSTRATIONS.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barrel
careless
usually
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badly
baffle
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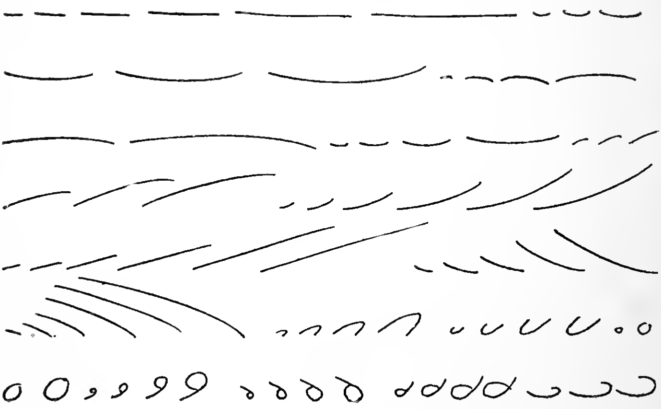
careful
bungling
inkling
youthful
thrilling
sadly
kindly
kindling
meanly
mainly
manly
singly
singling
difficult
difficulty
sickly
thoughtful

REVIEW QUESTIONS.

For what purpose are the short characters shortened? How long are they made? For what purpose are they made minute? Why is not **o** made minute for the same purpose? What is said of straight **t** and **s**? When is the straight **t** used and when the curved **t**? Why is not the word **not** represented by the shortened **n**? How is **not** written? What is Rule 9? For what is **l** made minute? What do the minute characters add when final? For what are the long characters lengthened? For what are they superlengthened? What surface characters are also lengthened and superlengthened? How is **l** lengthened to add **m, n**? For what are surface characters enlarged? What distinction is made between lengthened and enlarged surface characters? Why cannot the long characters be shortened? Why cannot short characters be lengthened? How are the surface characters modified? Why may surface characters be enlarged, superenlarged, and diminished, while linear characters can only be either enlarged or diminished?

Practice the following exercise until you can preserve the relative sizes when written rapidly.

EXERCISE ON RELATIVE SIZES.



LESSON XIX.

RULE 10.

Writing Characters Irregularly.—The surface characters and the straight **t** are joined irregularly to other characters, and the **y** and **z** characters are made minute, and the oblique characters are so written as to express other following letters.

(a) The loop is written on the irregular side of other characters for **sd** and **st**, also making **sed, sit, set,** etc., and is shaded for **r,** thus making **ster, sder,** etc.; it is made minute for **ds** and **ts**, also making **das, des, tice,** etc.; is lengthened to add **t** or **d**, making **std, stt, sdd, sted, sided,** etc., and shaded to add **r**, making **strd, sdrd,** as in **mastered, considered.** The minute loop is also shaded to add **r**, making **rds, rts.** Both the full and the minute loop are written detached, horizontally, for **sd** and **ds** and the included vowel, the full-sized loop making **sad, said, seed, side, sowed, sod, sued,** and the minute loop making **days, dues, dews, dies, dice, dose, does, doze.**

(b) The circle is written on the irregular side of characters, medial or final, for **pr, br,** is diminished to add **l**, is enlarged to add **t** or **d**, and is shaded to add **r**, as in **superior (suprr).**

(c) ~~The **t** is written after **short and surface** characters for **st,** is lengthened to add **t** or **d**, making **std,** The vertical **t** is **tl, tly, tfl,** as **tale, tally, trifle, still**; lengthened for **t, d,** as **told, trailed, styled.**~~ Omit

***Remark.*—T** after short characters is expressed by shortening them, and after surface characters by enlarging them; therefore, the **t** may be used **safely** after these characters for **st**; but after long letters, after shortened short letters, and after enlarged or diminished surface characters **t** cannot be used for **st**, because it is often necessary to use the character in these connections for **t**, as in **imminent, plate, glut, fleet, netted.**

(d) **Sp** when medial or final is represented by an angularly joined **p**. When the **sp** follows a character which is written downward, the first part of the **p** is lengthened to express the straight **s**, thus making the **sp**, as in the following words, viz.: **inspires, overspread, unsparing, prospers, perspires.**

(e) **P** is written inclined backward for **pp, pb**, and **g** is written similarly for **gg, gj**. Both are made minute to add **l**, enlarged to add **t** or **d**, lengthened to add **m, n**; and shaded to express an included **r**, as in **prop, porp, prep, purps (purpose), praps (perhaps), grog, gangrene.**

(f) Any character except the circle is retraced to add **f** or **v**; the retracing is lengthened to add **t** or **d**, and shortened to add **l**, as in **saved, several.**

(g) Write **z** very minute for **ss** with the included vowel, making **ses, sis**, etc. When the minute **z** does not attach well, as after **c, f, m, n**, the **s tick** may be lengthened for **ss, ses, sis, ces**, etc.

(h) Write **y** very minute for final **y** having the sound of short **i**, as in **many, any**, and minute **n** for **mn.**

(i) The combinations **pch, psh**, with the included vowel, as in **peach, pitch, push**, are represented by a horizontal **p** similar to the character for **sp,** differing from it by being united angularly to the following character, while **sp** unites with a following character without forming an angle. The character for **pch** is only used at the beginning of a word, and is written on position for the included vowel, as in **patches.** In such words as **impeaches, approach, approaches,** the prefixes **im, ap** are omitted.

Remark.—When **sp** and **pch** are used without a following consonant on the 3d and 5th positions, they make the words **spy, pitch, spue** and **push,** but the signification of these words and the context in which they occur are so unlike that there can be no practical difficulty in distinguishing them.

(j) **Ns, ms,** when final or medial are expressed by a horizontal semi-ellipse, opening to the right and joined angularly to the preceding character, to express the terminations **ance, ence, ense,** etc. This character is enlarged to express **t** or **d** occurring between the **n** and **s,** thus making **nds, nts;** is diminished for **l,** making **nsl, ncl;** is written on the upper side of another character to express a following **s,** thus making **nces, nses,** and is shaded for **r,** making **nsr, nkr, ntrs, ndrs,** as in **censor, centers, canceller.**

For **ms** initial write a minute hook like the **sk** hook on the vowel position, and attach the following character angularly; as, in **mistake,** write the hook on **i** position for **mis** and add the **tk;** for **mast** write it on **a** position. **Sk** is made minute for a following **l.**

(k) A dot is used on the 3d position for **I, eye, aye;** on the 2d position for **the, thee;** on 4th position for **O,**

oh, owe. The dot is used near the end of the word for **ng, ing** and the word **thing,** also **ingly, ingness, inger, inging.** **Ings** is represented by **s** tick, written in the place of the dot, thus indicating the plural.

Remark.—The dot might be written on the 1st position for the word **a, an,** but it is liable in rapid writing to be confounded with the dot for **the,** therefore the word **an** is also used for **a,** no ambiguity resulting therefrom, since the letter following it always indicates which of the two is intended, the following consonant making it **a,** and a vowel following making it **an.**

(l) Write forward obliques downwards, and backward obliques nearly upright to express a following **s, z** or **sh.**

Remark.—Inasmuch as **q** is always written downwards, **initial c** is not written downwards, but **c medial** or **final** may be, as in **because, takes, makes, thanksgiving.** This rule (l) does not apply to initial vowels, which according to Rule 2, are written on 2d position to express a following **s,** but it applies to vowels when they occur in the midst or at the end of words; as in **abase, erase, arose,** in which case they are written downwards to express a following **s.** They may be also shortened for an added **t, d,** as in **abused, induced;** or made minute for a following **m, n,** making **ism,** as in **sciolism, patriotism, pantheism,** etc.

(m) **B** final is sometimes represented by **p** hook, and **c, k** final by **g** hook, especially if followed by **t, d** or **l** coalescent, as in the words **make, fact, sickle, fickle.**

(n) Because of the difficulty which some experience in shading the **c** character for **cr** initial, a hook is used when it can be conveniently turned on the under side of a following character, written large enough to distinguish it from the **cl** hook. Before **surface characters** and **t** it is better to use the shaded **c,** as in the words **crape, creep, crag, crash, crouch, crawl, crate.**

(o) After **w,** upward **o,** and other characters with which **th** does not unite easily, use **d** for **th,** and for the word **the;** also make it minute for **then, them,** as in the phrases **with them, one of them.**

ILLUSTRATIONS.

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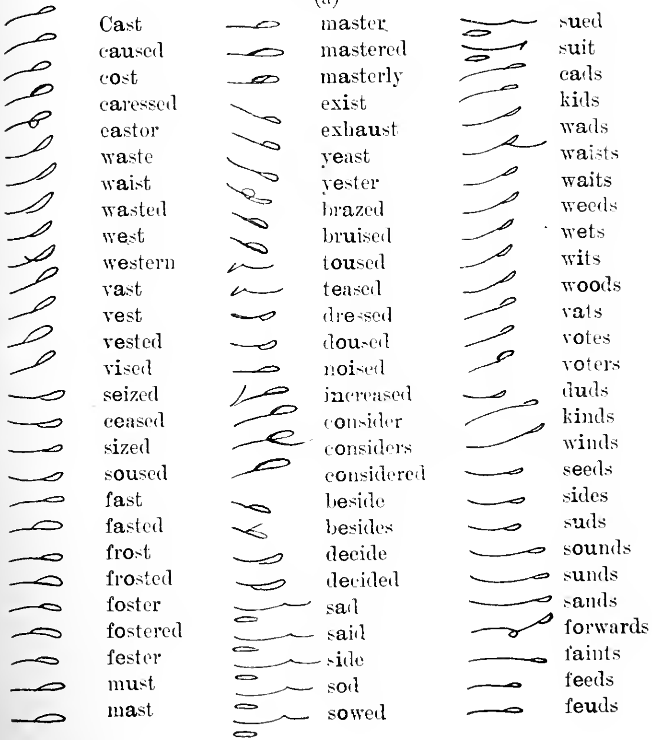
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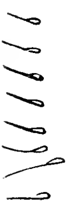

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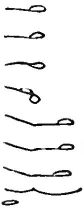

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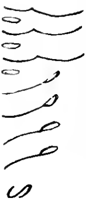

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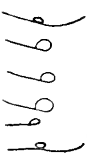

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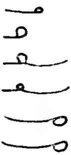

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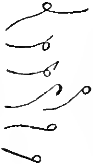

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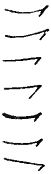
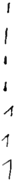
deprest
wiper
fiber
bibber

(c)

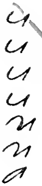
Quit



Dust
dusted
nest
nested
dressed
dost
best

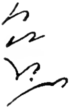


tale
told
trifle
trill
stall
styled
stilted

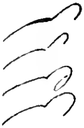


guessed
guest
ghost
gust
pressed
post
last

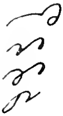
(d)



Inspire
trespass
unsparing
crisp

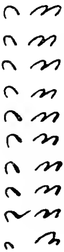


crisped
cusp
cuspidal
cuspidate

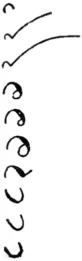


cuspidore
prosper
perspire
lisps

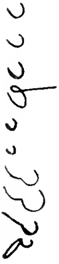
(e)



Pap
pipe
pope
pup
paper
pepper
piper
popper
props
people

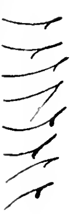


pupil
public
publican
proper
properly
prepare
perhaps
grudge
gag
gig

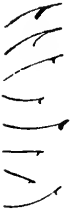


gage
gouge
grudge
gangrene
gurgle
giggle
engage
engaged
begrudge
luggage

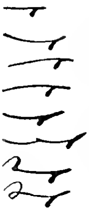
(f)



Save
saved
wave
waves
waver
wavered
cove
cover

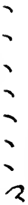


covered
caved
cavil
devil
several
novel
bevel
weevil

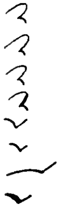


never
sever
favor
fever
server
deceiver
preserver
persevere

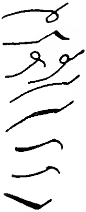
(g)



Size
siss
seas
saws
seize
sows
sues
passes

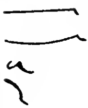


pieces
poses
pussies
praises
ceases
sizes
thesis
scissors

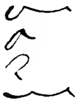


forces
necessary
juices
causes
creases
dresses
doses
bruises

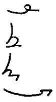
(h)



Many
sunny
glory
honey

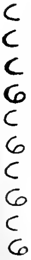


greasy
lowery
petty
dressy

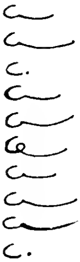


determine
inhuman
implement
supplement

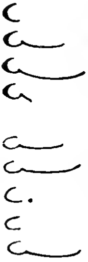
(i)



Patch
parch
preach
preacher
pitch
pitcher
poach
poacher
push
pusher

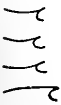


patched
patches
patching
preached
preaches
preachers
pitched
pitches
pitchers
pitching

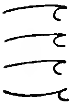


approach
approached
approaches
approachable
pushed
pushes
pushing
impeach
impeaches

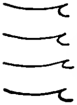
(j)



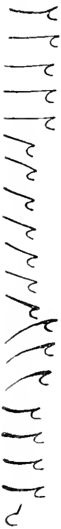
Dense
dance
dunce
fins



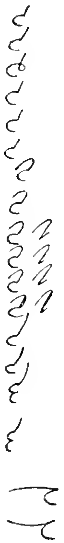
fence
fines
foams
sense



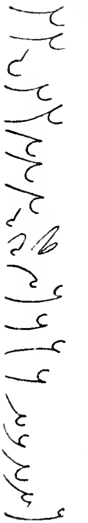
seems
since
sins
sons



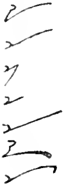
sums
means
mince
moans
moons
bans
beans
bones
bins
boons
booms
brains
crams
crimes
crumbs
drains
dreams
drones
drums
tans



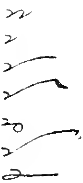
tames
times
terms
tones
tuns
tunes
pains
pans
pins
pines
puns
prunes
immense
intense
immenseness
intenseness
faints
saints



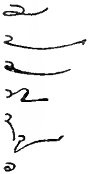
sends
sounds
taunts
daunts
winds
binds
bounds
bends
tinsel
pencil
utensil
senses
dances
fences
bounces
evince
evinces
events
evinced
senseless



mistake
mask
misstate
mosses
massive
misinfer
musket

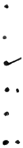


misplace
muses
massacre
miscarry
misnomer
miscount
moslem

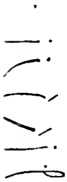


mislead
missent
Messrs
misprint
misuse
mistakes
misrule

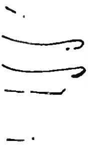
(k)



The
I
eyes
eyeing
O, Oh, owe
owing

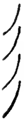


knowing
aiding
things
brings
knowingly
feelingly

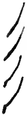


blowing
singing
singer
nothingness
nothing

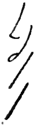
(l)



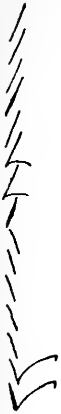
Was
wise
woes
wars



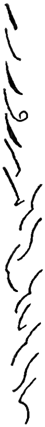
wires
worse
waste
west



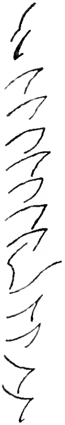
wisdom
wisely
vase
vies



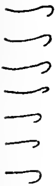
voice
views
vows
varies
viz
vast
visit
virus
base
bees
boys
bows
buss
basket
brisket



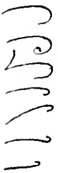
brush
yes
years
yes sir
yours
exist
exhausts
abase
abyss
assess
assays
asses
amass
amiss
amuse
(m)



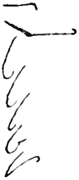
avast
agrees
allays
aloes
allies
arrays
arise
arrows
arose
abuse
idea
ideas
it is
erase
erases



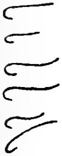
Sack
sick
suck
suckle
nack
knock
knocked



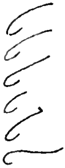
fact
factor
in fact
fickle
cable
fable
nipple
(n)



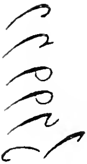
nibble
bramble
quake
quick
quickly
asks
amiable



Cram
crane
crease
cries
creed
crock



crack
creek
crave
create
creation
cross



creep
crops
crash
crush
crag
crate

REVIEW QUESTIONS.

What do the loop and the minute loop when written on the irregular side of other characters represent? For what are they written disconnectedly? For what is the circle written on the irregular side of other characters final or medial? For what is **t** used following **short and**

surface characters? Why may not **t** be used for **st** after shortened and diminished characters? How is **st** medial and final represented? For what are **p** and **g** inclined backwards? What use is made of retracing? How may retracing be modified, and for what? What use is made of **minute z?** When is the lengthened **s tick** to be preferred? For what is it used? For what is the **minute y** used? How is the combination **pch, psh** with the included vowel expressed? How are **ns, ms,** expressed when medial and final? What modifications are made of this character? How is **ms** initial represented? For what purposes is the dot used? What letters are written downwards for a following **s?** What is said of **c** and **q** in this connection? What of initial vowels? What is said of the use of **p** for **b,** and **g** for **c, k?** Explain the **cr** hook. Will not this long lesson require considerable study?

LESSON XX.

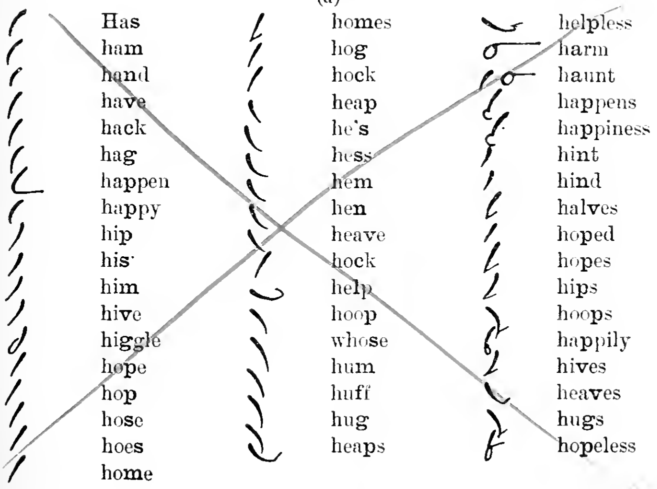
Rule 11.

1. ***Writing Initial H.***—(a) When initial **h** is followed by a vowel which is to be written downward to express the consonant following it, write the vowel on the position of the following consonant, shading the upper part of the vowel character, reading first the **h,** then the vowel, and last the position consonant.

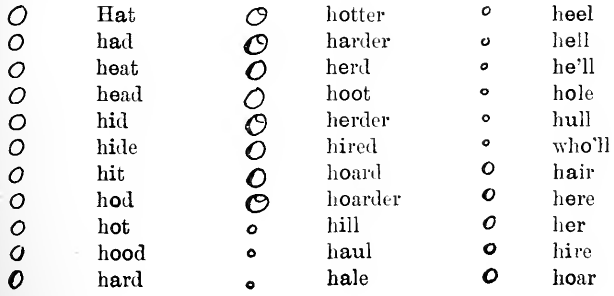
2. (b) When initial **h,** with the following vowel or diphthong, makes a word; as, **he, how,** or if **r** follows; as, **her, higher (hir),** or when it is followed by a vowel to be written upward; as, **hat, hide, hall, hole,** use the **h.**

ILLUSTRATIONS.

(a)


Has
ham
hand
have
hack
hag
happen
happy
hip
his
him
hive
higgle
hope
hop
hose
hoes
home
homes
hog
hock
heap
he's
hess
hem
hen
heave
hock
help
hoop
whose
hum
huff
hug
heaps
helpless
harm
haunt
happens
happiness
hint
hind
halves
hoped
hopes
hips
hoops
happily
hives
heaves
hugs
hopeless

(b)


Hat
had
heat
head
hid
hide
hit
hod
hot
hood
hard
hotter
harder
herd
hoot
herder
hired
hoard
hoarder
hill
haul
hale
heel
hell
he'll
hole
hull
who'll
hair
here
her
hire
hoar

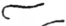
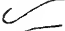
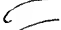
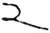
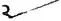
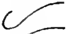
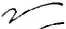
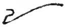
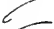
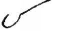
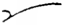
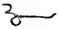
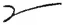
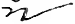
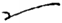
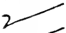
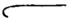
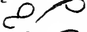
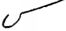
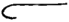
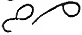
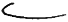
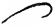
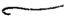
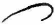
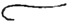
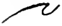
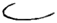
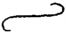
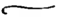
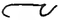
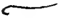
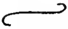
	hedge		he		hoe
	hodge		hew		him
	hay		hies		who (hu)
	haw		high		hue

LESSON XXI.

REVIEW OF HOOKS AND CIRCLES.

1. ***The Initial Hooks.***—These are **p, g, pch, sc, sq, sp, cl, cr, ms.** The **p, g, sc, sq, pch** and **ms** are joined angularly to most following characters, and **sp, cl,** and **cr** are joined to following characters without an angle. **P** and **g** are joined to each other and to **r** and **l** without an angle.

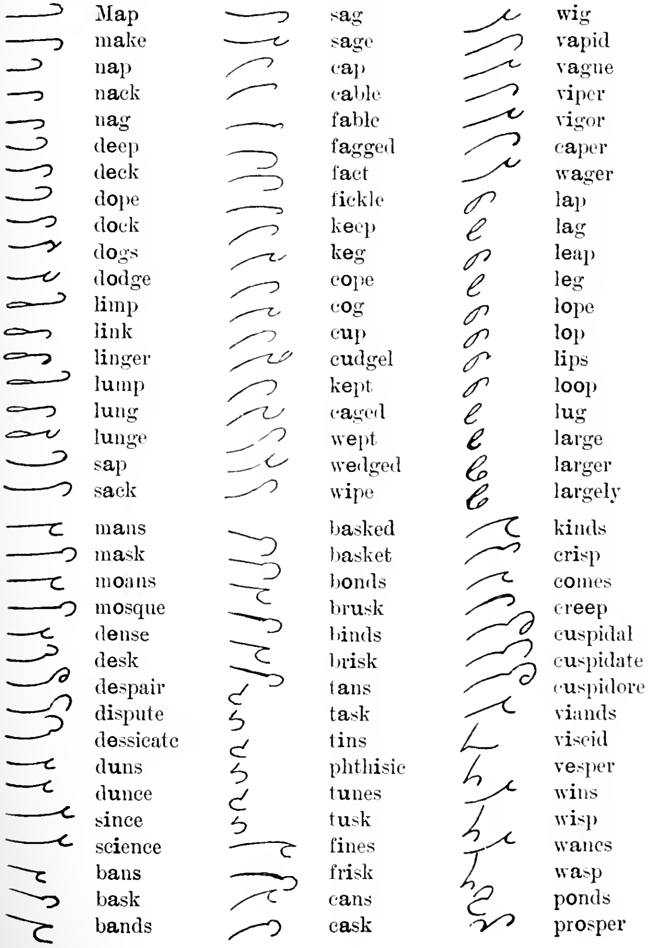
ILLUSTRATIONS.

	Pass		squalled		cried
	gas		pulled		speak
	skies		scab		click
	squeeze		squib		creak
	misses		misbelieve		spoke
	pack		mistake		clock
	gawk		mustaches		croak
	skoke		mischance		creator
	squeak		misprove		splash
	mosque		span		clash
	pave		claim		crash
	gave		cram		crush
	peg		space		creep
	gap		class		crop
	gall		cross		crag
	pail		spade		cramp
	gear		clod		cringe
	peer		clad		crimp

2. ***Final Hooks.***—The final hooks are **p, g, ns, ms, sp,** and **sc.** The **p** and **g** are, when more easy to

write, used for their cognates **b** and **c**, especially when followed by **l**, making **bl** and **cl**, also **pl** for **bl**.

ILLUSTRATIONS.



Map
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limp
link
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lump
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mans
mask
moans
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dense
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despair
dispute
dessicate
duns
dunce
since
science
bans
bask
bands

sag
sage
cap
cable
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fagged
fact
fickle
keep
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cope
cog
cup
cudgel
kept
caged
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wedged
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basket
bonds
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task
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phthisic
tunes
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fines
frisk
cans
cask

wig
vapid
vague
viper
vigor
caper
wager
lap
lag
leap
leg
lope
lop
lips
loop
lug
large
larger
largely

kinds
crisp
comes
creep
cuspidal
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wasp
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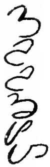
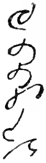
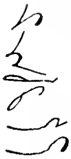


prosecute
pints
points
piscatorial
grounds
grotesque



whines
whisk
whisker
whisper
immense
almost



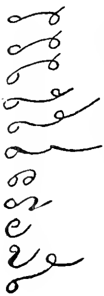
inspire
inscribe
lines
lisp
despise
despair

3. ***The r, h, and l.***—The distinction between **h** and circle **r** is the method of joining them to other characters, the **h** joining with other characters in an angle, and the **r** joining in a continued line. The **r** and **l** are always joined to the regular side of other characters.

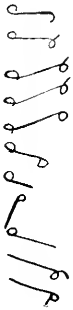
4. ***The regular side*** of curves is the inner or concave side. The **upper** side is the regular side **beginning** straight lines, and the **under** side is the regular side **ending** them.

5. The circle is joined continuously to the irregular side of other characters, when initial for **re**, and when medial or final for **pr, br.** The loop is written on the irregular side of other characters for **sd, st,** and **ds, ts.** The enlarged circle is joined continuously on the regular side of other characters for **sh, ch,** and joined irregularly for **hd,** writing **had.**

ILLUSTRATIONS.



Refers
recurs
rockers
resource
reserve
redress
reaper
repress
rogue
regard
reward



remark
remorse
reverse
rivers
rover
robber
robert
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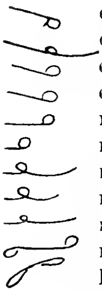
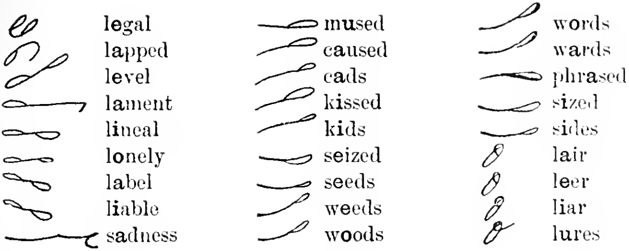
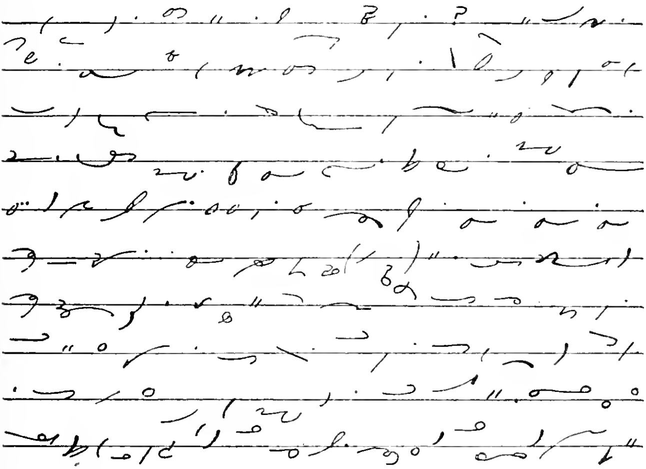
rix
exercise
exhort



exert
express
expert
export
nabor
number
numbers
numbered
numberless
remember
local


legal
lapped
level
lament
lineal
lonely
label
liable
sadness
mused
caused
cads
kissed
kids
seized
seeds
weeds
woods
words
wards
phrased
sized
sides
lair
leer
liar
lures

REVIEW ILLUSTRATIONS.



KEY.

Put a spoon in the flask. The fleet-footed skaters of the skating club. We prize the flag, the glorious stars and stripes; fling it to the breeze; let it float over land and sea, in every clime the beautiful emblem of freedom. Flying before the screaming, swirling, plunging, awful flood, crossing himself, rode the strange horseman, flinging his arms wildly, crying, "Fly, fly, to the hills for your lives; the flood! the flood! the flood!" There is no mistaking the florid color of that mustache. I do not misrepresent him; there is mischief in his eye, I am sure. You will find what you seek near the top of the map. He took the dog by the nape of the neck, and threw him back on the deck, or he would have plunged into the deep water. I remember how he expressed himself a number of times about his neighbor, nor will I forget how his neighbor refused his kind offers.

REVIEW QUESTIONS.

What are the initial hooks? How is each joined to following characters? What is the difference between **sc** and **sq**, between **cl** and **cr**? What are the final hooks? Which way does **g** turn? For what else is **g** used? On which side of preceding character does final **p** turn? Which is the regular side of curves? Which of straight lines? On which side of characters are **r** and **l** turned? When written on the irregular side what does **r** represent? What does **l** on the irregular side represent? What does minute **l** represent when written on the irregular side?

CHAPTER V.

LESSON XXII.

ABBREVIATION BY SUFFIXES.

1. A suffix is a letter or letters, a syllable or syllables, appended to the end of a word to vary or modify its signification; thus, **imprison** means to confine in some place; add **ment** and it becomes **imprisonment;** which denotes the **act of** confining in some place. **Flex** means to bend; add to it **ible** and it becomes **flexible,** which means may be bent. Such terminations as **ment** and **ible,** in the above examples, are called **suffixes.**

2. The suffixes and terminations of words in the English language are quite numerous, and for purposes of stenography may be naturally grouped together in classes of similar formation.

3. Suffixes are simple and compound; **ful** and **ly** are simple suffixes, and when united form a compound suffix, **fully,** of which **ful** (written **fl**), may be called the **stem** of this compound suffix and its class **ful, fully, fulness.** The stem of the suffix is used in shorthand to represent any one of the class.

4. The stems of the following two classes are **fy** and **sate** (written **st**), **fy, fies, fied, fying, fier, sate, sated, sates, sating, sator, sative, cation; fy** and **st** being the stems are the shorthand signs of these two classes of suffixes.

5. The compound suffixes being but modifications of the stem made to indicate some added idea of time, mode, person or condition than that which is indicated by the stem alone, and thus used to harmonize the word with the sentence of which it forms part, the last part of the suffixes may be omitted in shorthand, for, the stem being written and the suffix thus suggested, the context will indicate the proper entire termination.

6. To illustrate, take the following sentences: Is he a **reliable** man? We are **reliably** informed that he is a man of sterling **reliability.** Write these words by the use of the stem of the prefix only, and they are: Is he a **reliabl man? I am reliabl** informed that he is a man of sterling **reliabl.** This abbreviated writing the stenographer would transcribe readily and correctly.

RULE 12.

7. ***Terminations.***—Write only the stem of modified terminations, omitting the modifying final syllables.

(a) If the termination has an **unaccented** or **unimportant** vowel, it is represented by the character expressing its consonant sounds, and is **always attached** to the preceding letter: **care-ful, carfl; sim-ple, simpl; nim-ble, nimbl; ami-able, ambl; loose-ness, loosns; voy-age, voyj; ad-age, adj; mo-tive, motv; miss-ive, missv; mono-gram, mongrm; dia-gram, digrm.**

(b) If the termination contains an **accented** vowel, the initial letter is written disconnectedly under the preceding character, except in the case of plurals, when it is written over it.

(c) There are a few terminations which seem to require a special writing and their stem is therefore written across the preceding character.

8. If suffixes begin with coalescents they must be written; as **gr** for **grate;** if it contains other consonants these also must be written; as **frc** for **fraction.** A stem thus written indicates any one of the terminations of its class, the reader relying on the context to determine which one.

9. To write a stem it is only necessary to express its principal sounds; as **fl** for **fly, ful;** **nd** for **and, end, ind, ined, igned, und, ound;** **nt** for **ant, ent, int;** **st** for **ast, est, ist, ost, ust;** **ft** for **eft, ift;** **drd** for **dred, dered, dured;** **try** for **tary, tory, tery, terry, tury;** **fr** for **for, fore;** **bl** for **ble, able, eeble, ible, oble, uble;** **mnt** for **ment, mont, mount;** **snt** for **sent, sont, sant;** **vnt** for **vent, vant;** **tnt** for **tant, tent;** **sn** for **sien, son, soon;** **grs** for **gress, gars, gers.**

10. The three following lists of terminations (a), (b), (c), are each followed by illustrations of the method of writing words embracing the terminations.

11. You must thoroughly practice these illustrations, writing each illustrated outline for each different word which it represents, pronouncing the word as you write it; thus, the first illustrated word after list (b) is **addition,** the outlines for which also represent the various forms which this word takes,—**addition, additions, additional, additionally.** Write the outline **addi-**

tion four times, pronouncing the different words which it expresses, as you write them.

12. When you have written through these illustrations in the manner indicated, write the illustrative words which are included in parentheses in each list, writing each outline for the several words which it represents and pronouncing each as you write it. By thoroughly pursuing this course you will acquire a practical use of the method of suffix representation.

13. Each class of terminations in list (a) is to be represented by its stem written connected with the preceding character.

(a).—LIST OF STEM SIGNS AND CLASSIFIED TERMINATIONS WRITTEN CONNECTEDLY.

STEM SIGNS. TERMINATIONS.

j (angular g)—age, aged, ages, aging, (adage, voyage).

a (downward minute)—asm, asma, (miasm, cataplasm, pleonasm).

bl—ble, bly, bleness, bling, (feeble, humble).

bl—able, ible, ceble, oble, uble, ably, &c., (movable, payable, legible, eligible, enfeeble, ignoble, soluble, affable).

c—ic, ac, (domestic, romantic, pneumatic, demoniac, bivouac).

cl—cal, cally, calless, cality, cle, (physical, radical, versicle, icicle, practical).

d—ed, edly, edness, (professed, seized, caused, depressed).

d (minute)—dy, ding, den, dened, dening, dom, (lady, kingdom, random, thraldom).

n—en, ened, ens, ening, ain, (thicken, weaken, bargain).

fc—fic, (terrific, somnific, calorific).

frs—ferous, (floriferous, melliferous, bacciferous, caloriferous).

fl—ful, fully, fulness, (armful, peaceful, handful, harmful).

ft—fit, feit, (profit, forfeit, surfeit).

f—fied, fying, fication, ficate, fies, (certify, modify, testify).

gl—gle, gly, gling, (mingle; single, legal).

hd—hood, (manhood, boyhood, girlhood).

l—ile, ilely, (servile, puerile, juvenile.

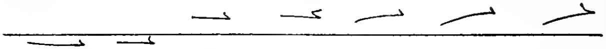
i (downward minute)—ism, isms, (realism, patriotism, Judaism).
dot (final)—ing, ingly, ingness, inger, (nothing, something, anything).
i (downwards)—ize, ized, izing, izes, (realize, idealize, moralize).
sh—ish, ished, ishes, ishly, ishness, (radish, premonish, impoverish).
ls—less, lessly, lessness, (careless, headless, thoughtless).
oi (shortened)—oid, (avoid, annoyed, alloyed, decoyed).
us—ous, ously, ousness, (callous, jealous, furious).
ou (shortened)—out, oud, owed, (without, about, allowed, throughout, aloud).
n (minute)—ny, ning, (penny, sunny, funny, progeny).
n (short)—aned, ined, igned, oned, uned, (contained, refined, importuned).
n (short)—ant, ent, int, ont, unt, (pleasant, present, fragrant).
ns—ance, ence, enced, encing, (inference, recompense, decadence).
nnt (minute nt)—nent, nents, (pertinent, imminent, eminent).
mnt—ment, ments, mental, &c., (augment, aliment, sediment).
ry (shaded minute y)—ary, ery, erry, ory, (carry, marry, flurry).
rd—ard, red, ried, (wearied, dotard, bothered, mitered).
shp—ship, shipped, ships, shipping, (worship, friendship).
shn—tion, sion, cion, cian, cean, }
shs—tious, cious, sious, &c., } See Remark below — (fashion, mention, cautious, partial, fusion.)
shl—tial, cial, sial, &c., }
sm—some, somely, (handsome, loathsome, quarrelsome).
str—ster, (faster, roster, duster, sinister).
v—ive, ively, ivity, iveness, (active, creative).
yn—ian, ion, ien, (historian, postillion, civilian, million).

14. ***Remark.***—The syllables, **tion, cion**; **tious, cious**; **tial, cial**; are all represented by the same sign, viz.: a short backward, upward tick, joined angularly to the preceding character. This tick is lengthened for a following **t, d, th,** shortened for **y, ly,** and shaded for **r, er**; any other letter following it; as **s, l,** is attached.

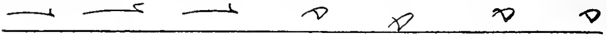
Each of the foregoing classes of syllables has several ways of spelling, as **tion, cion, sion, cean,** the tick being used for all of them. The sign is, however, used only in words of two syllables; these syllables being represented otherwise in longer words. See Lesson XXVIII.

ILLUSTRATIONS OF SHON.

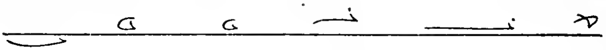
Motion, notion, nation, nations, caution. cautious, cautioned,



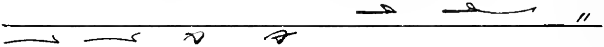
fashion. fashions, fashioned. passion, pension, partial, partially,



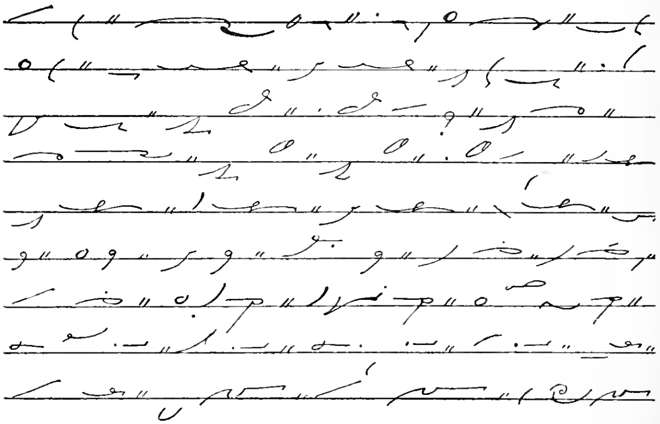
socially, special, specially, fashioning, mentioning, passionate,



fusion, fusions, portion, portions, rational, rationalist.



ILLUSTRATIONS OF CONNECTED SIGNS. (a)



KEY.

Very amiable. Fingers fly nimbly. The nimbleness of her fingers. So amiable. Her amiability. Not desirable. Its desirability. It is quite suitable. The question of its suitability. It is not legible. The legibility of the writing. It is fearful. Fearfully mangled. It is not lawful. It is done lawfully. The lawfulness of the act. I will certify. It is certified. His certificate. Its certification. By certifying. Do not realize. He realizes. Its realization. We are now realizing. With feeling. With feelings of. Very feelingly. He is nervous. His increasing nervousness. He glanced around nervously. When shall we commence? We have commenced. When the act commences. At the commencement. No detriment. Very detrimental. Good argument. Very argumentative.

REVIEW QUESTIONS.

What is a suffix? Illustrate a suffix. How may the suffixes be grouped? What are the different kinds of suffixes? What is the stem of a suffix? For what suffix does **ct** stand? Why is it safe to omit the last part of a suffix and write only its stem? Repeat the rule. Repeat case **a,** case **b,** case **c**. What if a stem begins with coalescents? Give the stem for each of the classes of the list. How are the terminations of this and the two following lists to be practiced?

LESSON XXIII.

(b) LIST OF STEM SIGNS OF CLASSIFIED TERMINATIONS WRITTEN DISCONNECTEDLY.

VOWELS.

STEM SIGNS. TERMINATIONS.

a (written downward)—act, acts, acting, acted, action, (enact, react).

a (written downward)—apt, apts, apting, apted, aptation, aptive, (adapt, inapt).

e—ect, ects, ecting, ected, ection, ective, estic, (elect, select, dialect).

e (minute)—empt, empts, empting, empted, emption.

e—ept, epts, epted, eption, (adept, transept, concepts).

o (written downward)—oke, okes, oking, oked, ocation, (provoke).

o (written downward)—opt, opts, opting, opted, option, (adopt, eloped).

i—ict, icts, icting, icted, (predict, evict).

u—uct, ucts, ucting, ucted, uction, uctive, (product, abduct, induct).

u—upt, upts, upting, upted, uption, uptive, uptible, (interrupt, corrupt).

ew—ews, ewing, ewed, (renewing, reviews).

oi—oys, oying, oyed, oyance, (annoyance, decoyed).

ow—ows, owing, owed, owance, owable, (allowing, avowed).

CONSONANTS.

b—bate, bates, bating, bated, bation, batement, bative, bateable, (probate, libation, debate).

b—bite, bites, biting, bition, bitions, (ambition, abide, prohibit).

b—bute, butes, buted, buting, bution, butive, (attribute, retribution, distribute).

br—brade, brades, braded, brading, brasion, (abrade, upbraid.)

c—cate, cates, cated, cating, cation, cative, catement, (indicate, abdicate, educate).

c—cute, cutes, cuted, cuting, cution, cutive, (execute, prosecute).

cr—crate, crates, crating, crated, cration, (execrate, desecrate).

cr—crete, cretal, cretness, cretion, (indiscreet, discreet, secrete).

cl—clude, cludes, cluding, cluded, clusion, clusive, clusively, clusiveness, (include, seclude, preclude).

clc—calculable, calculably, calculableness, (incalculable, incalculably).

cl—culcate, culcates, culcating, culcated, culcation, (inculcate).

d—date, dates, dating, dated, dative, (mandate, sedate, antedate).

d—dite, dites, diting, dited, dition, dictive, (rendition).

d—duce, duces, ducing, duced, duction, (introduce, produce).

dct—duct, ducts, ducting, ducted, duction, ductive, (induct, product, deduct).

dct—dict, dicts, dicting, dicted, diction, dictive, (edict, predict).

f —fess, fesses, fessed, fessing, fession, fessions, fessional, (profess, confess).

f—fide, fides, fiding, fided, ficient, ficious, ficial, (confide, magnified, officious).

f—fute, futes, futing, futed, fusion, fusive, fusiveness, fusively, (confute, refute, infusion).

fi—filiate, filiates, filiating, filiated, filiation, (affiliates).

fl—flate, flates, flating, flated, flation, (inflate, afflatus).

frc—fract, fraction, fractor, fracted, fracting, (infraction, refract).

flc—flict, flicts, flicting, flicted, fliction, (inflict, confliction).

flc—flect, flects, flecting, flected, flection, (reflect, deflect).

g—gate, gates, gating, gated, gation, gacious, gitious, (corrugate,

gw, (deepened g)-gwish, gwished, etc., (languish, distinguish).

h—hesion, hesive, hesively, hesiveness, (adhesive, cohesion).

hr—here, heres, hering, hered, herent, (inhere, cohere).

hrt—herit, herits, heriting, herited, (inherit).

hl—hilate, hilation, hilating, hilated, (annihilate).

j—ject, jects, jected, jecting, jection, jective, jectively, (eject).

j—jest, jests, jesting, jested, jestion, (suggest, digestion).

l—late, lates, lated, lating, lation, lative, latial, (elate, dilate, collate).

l—lide, lides, liding, lided, lision, licious, lysian, (collide, malicious, delicious).

l—lude, ludes, luding, luded, lusion, lusive, lusiveness, lusively, (elude, delude, prelude).

m—mate, mates, mated, mating, mation, (primate, sublimate, estimate).

m—mote, moted, motes, motion, motional, motionally, motive, (promote, commotion).

m—mute, mutes, muting, muted, mutation, (commute).

ml—mollient, molument, molumental, mulsion, (emollient).

mn—mension, mensions, (dimensions).

n—nate, nates, nating, nated, nation, native, nary, narian, (donate, coördinate).

nf—nificant, nificantly, nificance, nification, (significant, significations).

n—nite, nites, niting, nited, nition, nicious, niciously, (definite, pernicious).

n—nute, nutes, nuting, nuted, (comminute, diminution).

p—pate, pates, pated, pating, pation, passioned, patient, pacious, patiently, (capacious, impatiently, opacity).

p—piate, piates, piating, piated, piation, (expiate, appropriate).

p—pute, putes, puting, puted, pation, pacious, (repute, compute, occupation).

pl—plate, plates, plating, plated, plation, plative, (contemplate).

pl—plete, pletes, pleting, pleted, pletion, (replete, complete).

plr—plore, plores, ploring, plored, ploration, (explore, implores).

pl—pulsive, pulsively, pulsiveness, pulsion, (impulsive, propulsion).

q—quate, quately, quateness, quation, quacy, quary, quaries, (adequate, inadequate).

q—question, questioned, questioning, questionably (unquestioned).

r—ride, rides, riding, rided, risive, rision, (deride, apparition).

r—rate, rates, rating, rated, ration, racious, raciously, racity, rocious, rociously, (oration, voracious, veracity, ferocious).

s—sate, sates, sating, sated, sation, sative, (condensate, compensate),

sc—scribe, scribes, scribing, scribed, scription, scriptive, (describe, inscription).

sp—spicuity, spicuous, (perspicuity, conspicuous.)

sh—itiate, itiated, itiation, itial, itially, (initiate, novitiate).

st—stitute, stitutes, stituting, stituted, stitution, (destitute, institute, constitute, constitution, institution).

str—struct, structs, structing, structed, struction, (obstruct, destruction).

str—strate, strates, strating, strated, stration, strations, (demonstrate, illustrate).

sw—suade, suades, suading, suaded, suasion, suasive, suasively, suage, (persuade, dissuade, assuage).

t—tate, tates, tated, tating, tation, tative, (agitate, temptation).

t—tage, tageous, tageously, tageousness, (advantage, vintage).

t—tute, tutes, tuting, tuted, tutive, tution, (destitution, restitution).

tr—trate, trates, trated, trating, tration, trition, tritious, (magistrate, illustrate, nutrition, meretricious).

th—thusiast, thuiastic, thusiastically, thusiasm, (enthusiasm).

v—vate, vates, vating, vated, vasion, vasive, vasively, vator, (renovate, elevate, invasion, evasively).

v—vade, vades, vading, vaded, (pervade, evade, invade).

vr—vert, vertes, verting, verted, verses, versation, (pervert, divert).

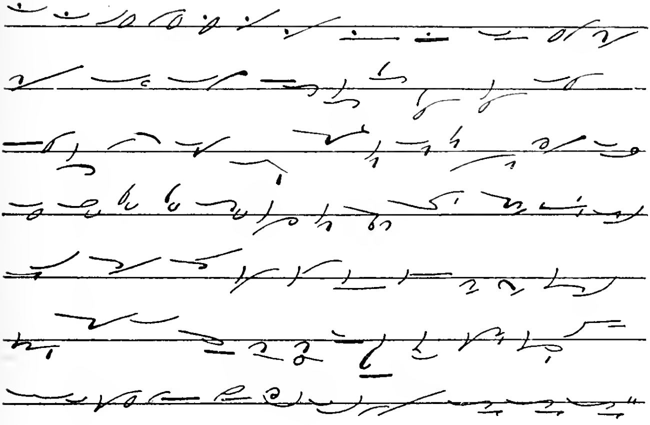
vl—volve, volves, volved, volving, volution, voluted, (revolve, evolve, involve, devolve).

vn—vent, vention, vantage, vantageous, &c., (invention, advantage, disadvantage).

w—uate, uates, uating, uated, uation, (situate, perpetuate).

x—xatious, xation, xative, (vexatious, relaxation).

ILLUSTRATIONS. (b)



KEY.

Addition (a-d), edition (e-d), illusion (i-l), allision (a-l), elusive (e-l), evasion (e-v), ovation (o-v), omission (o-m), oration (o-r), donation (d-n), location (l-c), provision (pro-v), prevention (pre-vn), seclusion (sc-cl), secretion (se-cr), reduction (re-dc), induction (in-dc), abduction, affliction, infliction, deflection, reflection, infraction, allowed (al-ou), detraction, subtraction, extraction (xtracshn), instruction, destruction, obstruction, construction, perversion, desertion, delusion, delegation, obligation, abrogation, segregation, incursion, impression, extirpation, expectation, extraposition, temptation, temptations, situation, situations, excavation, excavations, indication, indications, intimation, intimations, position, proposition, infatuation, interpenetration, extravasation, exhilaration, probation, prohibition, elimination, inauguration, inundation, incapacitation, infiltration, illumination, elucidation, inarticulation, alteration, alliteration, persuasion, dissuade, advantage, advantageous, signify, significantly, significance, signification.

LESSON XXIV.

(c) LIST OF STEM SIGNS WRITTEN ACROSS PRECEDING CHARACTERS.

STEM SIGNS. TERMINATIONS.

t—ty, tily, tiness, tive, tively, tiveness, tivity, (mighty, active, native).

tl—(upright t), tality, tuality (shaded), trality (mentality, neutrality).

tr—try, tary, tery, tiry, tory, tury, tuary, (wintry, century, country, actuary).

s—sy, sily, siness, sive, sively, siveness, sivity, (fussy, massive, impressive, passivity).

st—sty, stily, stiness, (yeasty, dusty, misty).

str—stry, stery, stries, steries, (mystery, casuistry, ministry).

b—bility, bilities, (ability, liability, inability).

Leave till later

a (upward)—alogy, alogies, alogically, (mineralogy, analogically).

o (upward)—ology, ologies, ological, ologically, ologian, (theologian)

o (downward)—ography, ographic, etc. (geography, stenography).

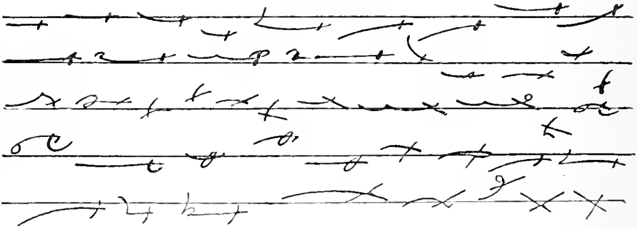
ŏ (downward)—osophy, osophies, osophically, (philosophy, theosophy).

g—graph, graphic, graphical, graphically, gram, (lithograph).

l—logue, logues, (monologue, catalogue, decalogue).

~~i—ity, ittee, (committee, community, insanity).~~

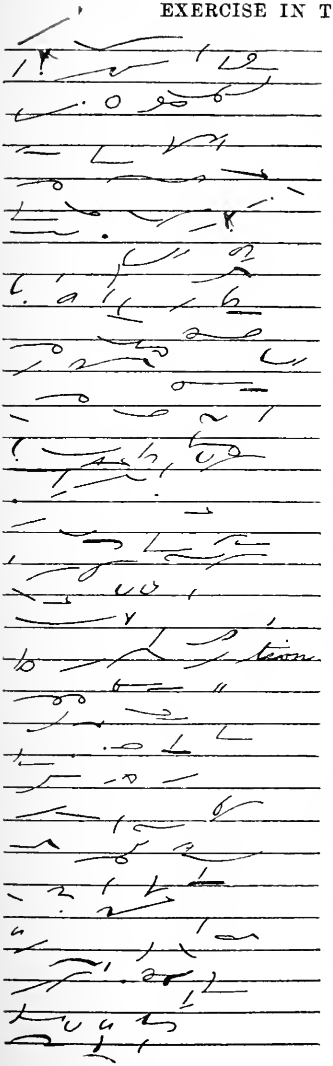
ILLUSTRATIONS.



KEY.

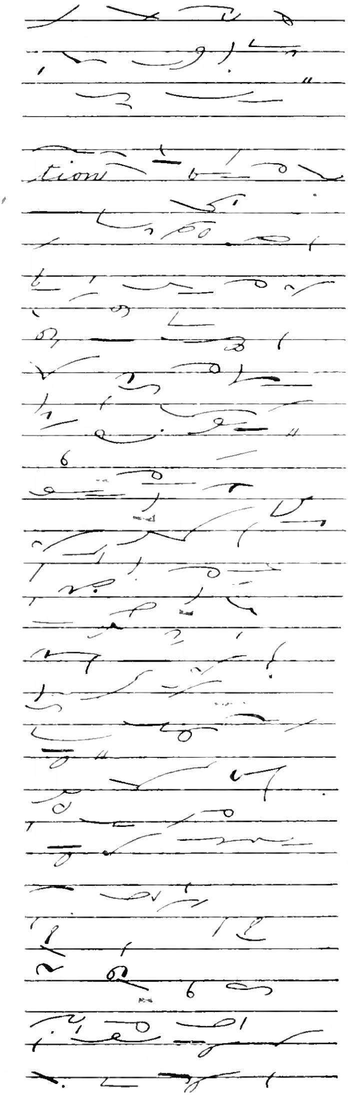
Motive, mighty, city, duty, insanity, county, country, century, wintry, ministry, pleasantry, desultory, premonitory, yeasty, dusty, fussy, dressy, aggressive, illusive, permissive, analogy, apology, theology, amiability, debility, disability, desirability, accessibility, lithograph, hectograph, monogram, dialogue, catalogue, monologue, theosophy, philosophy, committee, infirmity, community, humanity, inhumanity, phrenology, physiology, geology, biology, biography.

EXERCISE IN TERMINATIONS.



Having become an octogenarian, on the verge of superannuation, and having had a gentle admo-nition of my incapacitation for physical exer-tion, but in my early edu-cation having made the acqui-sition of a dispo-sition averse to in-action, without the least am-bition or aspi-ration for distinc-tion, personal aggran-di-zation, or pecuniary remune-ration, but for the sole purpose of having some occu-pation, and for my own satis-faction and gratifi-cation, I conceived the no-tion of the di-rection of my at-tention to the col-lection, classifi-cation, combi-nation, congre-gation, and concen-tration of words in the English vo-cabulary with t-i-o-n for their termi-nation.

With this expla-nation of my in-tention I comme-nced ope-ration, with no con-ception of the ve-xation and close appli-cation necessary for its com-pletion; but possess-ing an innate obdu-ration against the pre-vention of, or frus-tration in, any laudable vo-cation, I persevered in my investi-gation against strong oppo-sition, frequent interr-uption, and

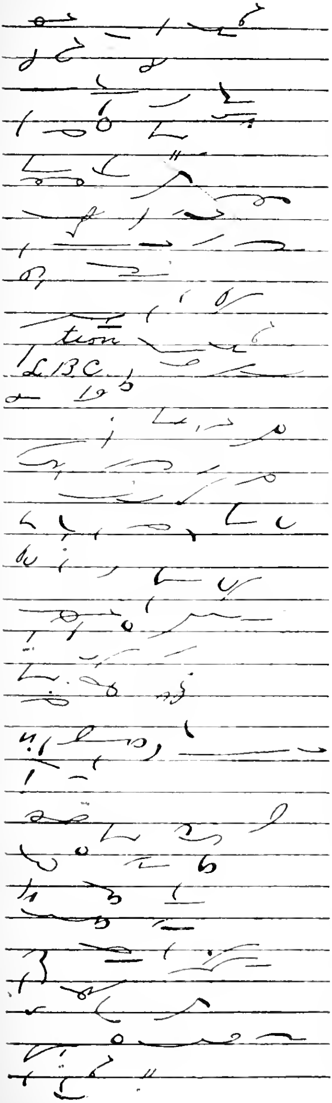


with exces-sive fati-gation, until I brought the sub-ject in contemplation to a suc-cessful consummation.

Finding the enume-ration of t-i-o-n as a termi-nation far exceed-ing my antici-pation, expectation, or calcu-lation, I felt an incli-nation to submit for publication, even at the risk of my repu-tation, my singular and unique pro-duction, for the information, in-struction and edification of the rising gene-ration.

After the for-mation of a determi-nation in favor of its publi-cation, it became a matter of necessi-tation, in confor-mation to pre-vail-ing custom in every new lite-rary compo-sition, to preface my publi-cation, as an intro-duction, with a dedi-cation to some distin-guished friend or re-lation.

It then became a grave question to what distant or near relation I could make this donation, before consul-tation, and avoid the cau-sation of disaffection, disappro-bation, and perhaps repro-bation. After long cogi-tation, much consul-tation, and serious re-flection, I could bring to my recoll-ection and



recog-nition but one distant re-lation in all cre-ation, who, in my esti-mation, would entertain a full appre-ciation of this demon-stration of my af-fection.

Therefore, without further circumlo-cution, in conside-ration and commemo-ration of the fre-quent repe-tition, excla-mation, vocife-ration, and apt appli-cation of t-i-o-n by my distant re-lation, L. B. C., in her daily conver-sation, when ob-jects offen-sive come in con-taction with her degus-tation, ol-factory, or other acute sen-sation, I can have no hesi-tation, and I feel under great obli-gation, and it affords me much satis-faction and gratifi-cation to honor her with the do-nation of this dedi-cation of the following laborious compi-lation, trust-ing it will meet her entire appro-bation and highest com-men-dation. Hoping that a perusal of this pro-duction will engage her at-tention, afford her in-struction, excite her ani-mation, elicit her admi-ration, produce exhila-ration, and oc-casionally a burst of cachi-nation, I am as ever, without affec-tation, her sincere **friend** and af-fectionate re-lation.

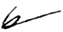
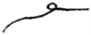
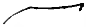
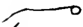
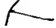
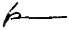
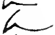
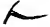
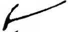
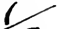
LESSON XXV.

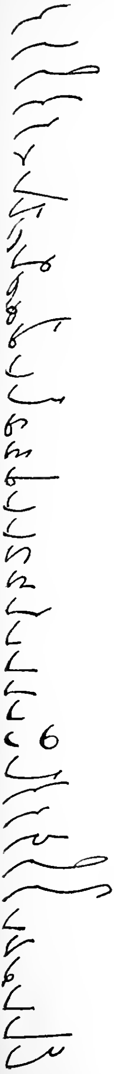
PREFIXES.

1. A prefix is a letter, a syllable, or a word added to the beginning of some other word, to vary or modify its meaning; thus, **possible,** means *can be done,* but prefix **im,** and it becomes **impossible,** and means *cannot be done.*

2. Most prefixes are readily written by the application of the rules, which you have already learned, and the following lists of words, which are given especially for practice on the prefixes, embrace most of the prefixes of the language. They are arranged with reference to the origin of the prefixes, the first list comprising those of Latin origin, the second, those of Greek, and the third, those of Saxon, origin. The prefix in each word is indicated by a space between it and the following part of the word. Some of the longer prefixes are represented by special signs, which are written across. Practice the lists until you can write the words readily.

PREFIXES OF LATIN ORIGIN.

	ab-solve		ad-join
	ab-duce		ad-mit
	ab-scond		ad-mire
	ab-stain		af-fix
	ab-scind		af-firm
	ac-cede		af-fiant
	ac-cuse		af-ford
	ac-cess		ag-grieve
	ac-cord		ag-gressive
	ac-crue		ag-gregate
	ac-count		ag-gravate
	ad-dress		ag-itate



al-lay
al-lude
al-most
al-though
al-so
an-cient
an-nex
an-notate
an-noy
an-thers
an-alyze
ant-ler
ant-arctic
ante-date
ante-cedent
ante-lope
ante-past
ante-room
anti-dote
anti-dotal
anti-pode
anti-pathy
anti-thesis
ap-pend
ap-pertain
ap-petite
ap-parent
ap-proach
ap-posite
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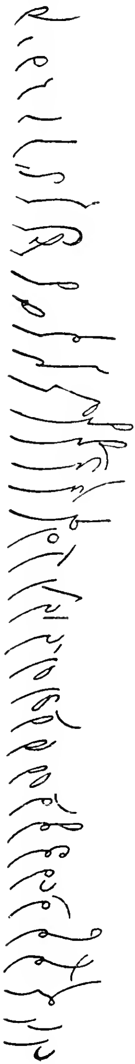
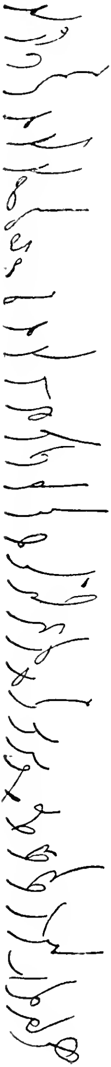
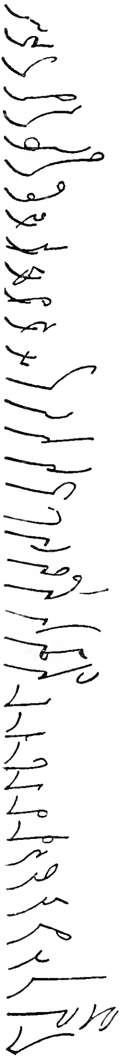
as-sign
as-sume
as-suage



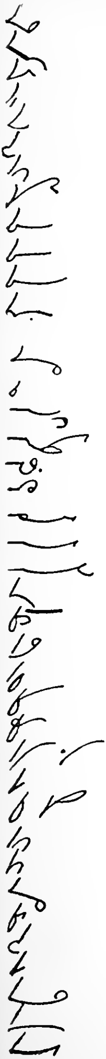
at-las
at-om
at-tach
at-tain
at-tend
at-tune
bene-dict
bene-fice
bene-factor
bene-volent
bi-ennial
bi-lateral
bi-form
bi-gamy
bis-sextile
cent-ennial
cent-ifolious
cent-ipede
cent-uplicate
cent-urion
co-hesion
co-operate
co-extensive
cog-nate
cog-itate
col-late
col-lapse
col-lect
col-lide
col-lusive
cor-rect
cor-onal
cor-porate
cor-rugate
cor-rupt
cor-sair
cor-sage
de-bark
de-duce
de-grade



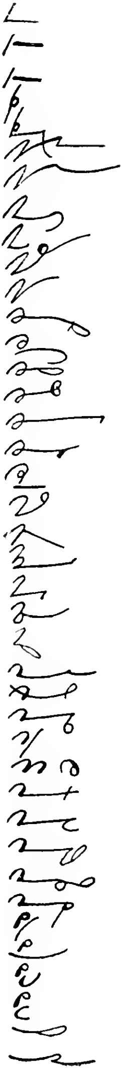
de-fraud
de-jected
de-part
di-athesis
di-vert
di-vest
di-vide
dis-able
dis-arm
dis-gust
dis-inter
dis-miss
dif-fer
dif-fuse
du-bious
du-cal
du-plex
du-plicate
duo-decimo
duo-denum
duo-literal
ec-centric
ec-clesial
ec-cope
ec-lectic
ec-logue
ef-face
ef-fect
ef-fete
ef-fervesce
ef-fort
ef-fulgent
el-lipsis
el-liptic
el-oquent
el-ytrum
em-anate
em-bark
em-bargo
em-bellish



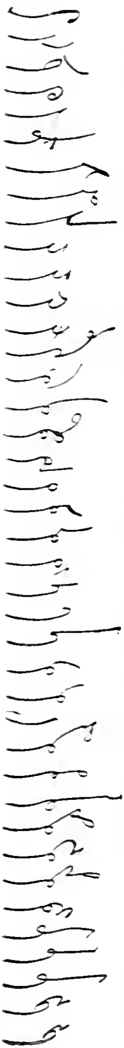
em-body
em-print
en-able
en-amel
en-case
en-chanted
en-cumber
en-ergy
equi-angular
equi-distant
equi-librity
equi-noctial
equi-poise
equi-table
ex-act
ex-ceed
ex-claim
ex-clude
ex-cept
ex-pect
extra-dition
extra-dotal
extra-judicial
extra-official
extra-ordinary
extra-vagant
ig-neous
ig-niferous
ig-nipotent
ig-nite
ig-nore
ig-norant
il-lapse
il-legal
il-legible
il-liberal
ill-ness
il-lumine
im-agine
im-bank



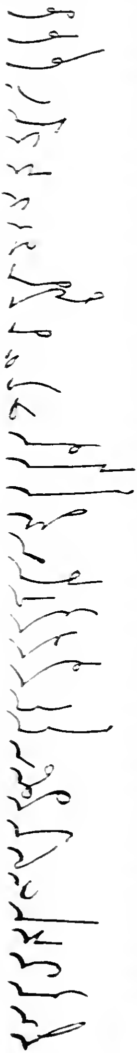
im-becile
im-brue
im-itable
im-itate
im-mediate
im-mense
im-patient
in-capable
in-clude
in-cline
in-close
in-sist
inter-fere
intro-duce
non-claim
non-descript
non-elect
non-juring
non-pareil
non-resident
non-suit
non-sense
ob-durate
ob-elisk
ob-ject
ob-late
ob-lique
ob-literate
oc-casion
oc-curs
oc-cult
oc-cupant
oc-cupy
Oc-tober
oc-ulist
of-fence
of-fers
of-ficer
of-ficious
off-set



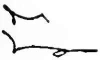
of-ten
op-erate
op-eration
op-erose
op-ertaneous
pan-cratium
pan-creas
pan-dect
pan-dit
pan-egyric
pan-ic
per-ambulate
per-fection
per-ennial
per-jurer
per-manent
per-severe
per-tinacious
post-age
post-fix
post-humous
post-note
post-road
post-ulate
pre-cede
pre-concert
pre-mature
pre-occupy
pre-pare
prim-itive
prim-ness
prim-ogenial
prim-ordial
prim-rose
retro-action
retro-cession
retro-grade
retro-spect
se-cede
se-clude



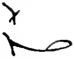
se-cretary
se-duce
se-lect
se-cure
se-quester
se-rious
semi-breve
semi-diameter
semi-form
sug-gest
sug-gester
sug-gestion
sug-gestive
sug-gillate
super-annuate
super-fine
super-charge
super-intend
super-ior
super-numerary
super-sede
super-stition
sup-plant
sup-ple
sup-plement
sup-port
sup-purate
sup-pose
supra-costal
supra-lunar
supra-mundane
supra-orbital
supra-protest
supra-spinal
supra-scapular
sur-feit
sur-mise
sur-mount
sur-pass
sur-plus



sur-render
sur-round
sur-vey
sus-ceptible
sus-cetate
sus-pect
sus-pend
sus-picion
sus-tain
tri-angular
tri-bunal
tri-capsular
tri-ennial
tri-fling
tri-gylph
tri-lobite
ultra-marine
ultra-montane
ultra-mundane
ultra-tropical
un-bred
un-certain
un-clean
un-couth
un-cover
un-current
un-dated
un-decent
under-bid
under-charge
under-crush
under-foot
under-go
under-graduate
under-mine
under-stand
under-take
under-neath
under-size
under-valued

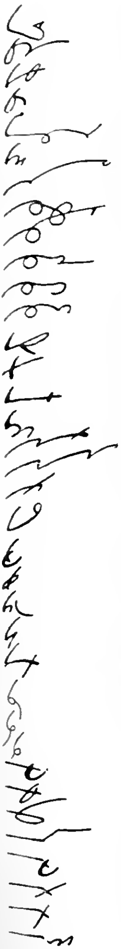


un-avoidable
uni-form

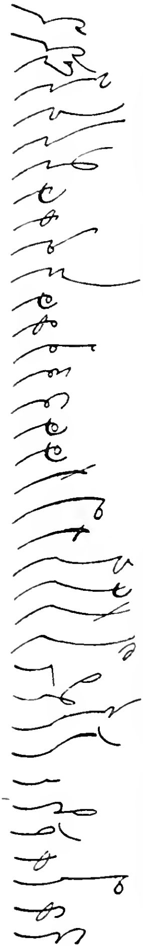


uni-ty
uni-versal

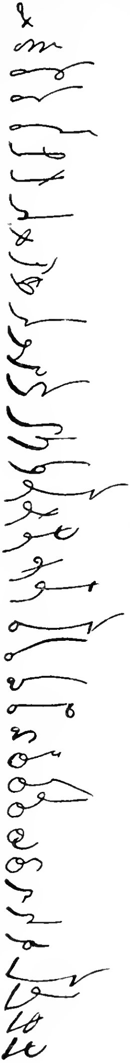
PREFIXES OF GREEK ORIGIN.



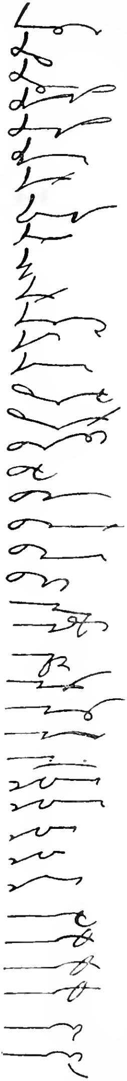
ana-baptist
ana-leptic
ana-logue
ana-lysis
ana-morphosis
ana-pest
arch-angel
arch-bishop
arch-count
arch-deacon
arch-duke
arch-etype
astro-latry
astro-logy
astro-metry
astro-scope
aristo-cracy
aristo-cratic
aristo-logy
apo-gee
apo-graph
apo-logue
apo-plectic
apo-state
apo-theosis
apho-rous
apho-rize
apho-rism
bio-grapher
bio-logical
bio-lytic
bio-tine
biblio-grapher
biblio-logy
biblio-philist
biblio-polist



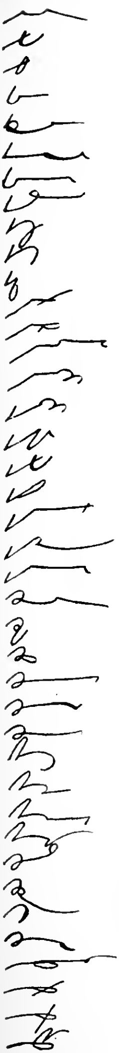
biblio-theeary
biblio-theke
cata-baptist
cata-caustic
cata-clysm
cata-comb
cata-falque
cata-graph
cata-logue
cata-ract
cata-plasm
chiro-graphy
chiro-logy
chiro-mancy
chiro-plast
chiro-pod
choro-grapher
choro-graphy
chrono-logy
chrono-meter
chrono-metry
cosmo-gony
cosmo-graphy
cosmo-logy
cosmo-politan
dia-base
dia-bolical
dia-costic
dia-cretic
dia-dem
dia-gonal
dia-lect
dia-logue
dia-meter
deca-logue
deca-pode



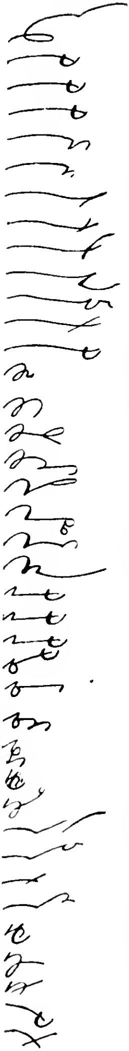
dys-entery
dys-pepsia
dys-phoria
dys-thetic
dys-phony
ento-moline
ento-mology
epi-gram
epi-logue
epi-demic
epi-lepsy
epi-taph
eu-charist
eu-logy
eu-peptic
eu-phonic
Eu-ropean
eu-trophy
geo-centric
geo-desy
geo-graphy
geo-logy
geo-metry
helio-centric
helio-chrome
helio-graph
helio-meter
helio-trope
hetero-clite
hetero-dox
hetero-geneous
hetero-graphy
hetero-pod
hepta-glot
hepta-gon
hepta-hedron
homo-centric
homo-geneous
homo-logous
homo-graphic



homo-morphous
hyper-bole
hyper-borean
hyper-critical
hyper-metrical
hyper-trophy
hypo-crisy
hypo-gastric
hypo-phosphite
hypo-statis
ichthy-ology
ichthy-ophagy
ichthy-osis
ichthy-otomy
lexico-grapher
lexico-logy
litho-carp
litho-graph
litho-glyph
litho-mancy
litho-tomy
litho-type
meta-basis
meta-genic
meta-lepsis
meta-morphic
meta-phoric
meta-phrase
meta-physics
miso-gamist
miso-gamy
miso-gynist
miso-gyny
miso-theism
mytho-grapher
mytho-logic
mytho-logist
mytho-logue
mytho-plasm
mytho-poetic

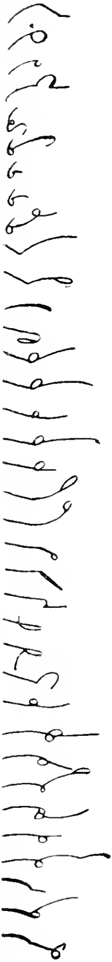


ortho-doxy
ortho-graphy
ortho-logy
octa-gon
octa-hedron
octa-ndria
octo-gamy
octo-gynous
octo-petalous
octo-pod
octo-style
ornitho-logy
ornitho-lite
ornitho-mancy
ornitho-scope
osteo-scope
osteo-geny
osteo-graphy
osteo-lite
osteo-manty
osteo-plasm
osteo-tomy
para-dox
para-gon
para-llel
para-mount
para-phrase
para-site
penta-chord
penta-gon
penta-meter
penta-teuch
peri-gee
peri-helion
peri-od
peri-phery
philo-math
philo-logy
philo-sopher
philo-pena

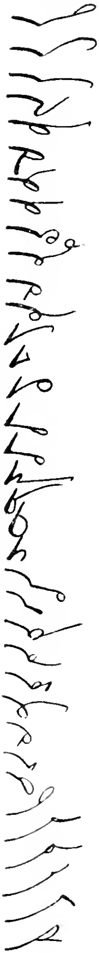


philo-technic
phono-graph
phono-grapher
phono-graphy
phono-type
phono-typy
phos-phate
phos-phite
phos-phoric
phos-phorous
physio-gnomy
physio-logy
physio-graphy
poly-glot
poly-pode
poly-syllable
poly-technic
proto-col
proto-martyr
proto-type
proto-plasm
steno-graph
steno-grapher
steno-graphy
stereo-graph
stereo-meter
stereo-scope
stereo-type
topo-graph
topo-logy
theo-cracy
theo-gony
theo-logy
theo-pathy
typo-graphy
typo-lite
typo-logy
zoo-graphy
zoo-logist

PREFIXES OF SAXON ORIGIN.



all-abandon
all-cheering
all-hail
all-important
after-clap
after-crop
after-noon
after-thought
after-wards
be-deck
be-fall
be-fore
be-guile
be-have
be-half
be-held
be-hoof
be-hind
be-wail
be-ware
by-bidder
by-business
by-gone
by-lane
by-laws
by-path
by-road
fore-arm
fore-bode
fore-east
fore-close
fore-end
fore-father
out-bid
out-break
out-burst



out-east
out-crop
out-fit
out-growth
out-last
out-law
out-lay
out-line
out-pour
out-rageous
out-right
out-ward
over-act
over-anxious
over-arch
over-balance
over-bear
over-estimate
over-look
over-reach
over-pay
up-bear
up-braid
up-heave
up-held
up-holster
up-lift
up-right
up-set
up-side
with-al
with-draw
with-hold
with-in
with-out
with-stand

LESSON XXVI.

PREFIXES REPRESENTED BY SPECIAL SIGNS.

1. The following list comprises but **few simple** prefixes; the **most** of them are **compound** prefixes, each of which would employ several strokes to write, and therefore requires a simple sign.

2. These signs consist, in most cases, of the first letter or letters or the first and last letters of the prefix, and are therefore easily remembered.

3. In writing, the prefix sign is generally indicated by drawing the following character across it, or parallel with it.

4. The signs for **re** and **dis** are written attached to the irregular side of the following character, which is written in position to express the letter after it.

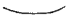
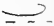
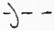
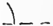
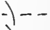
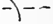
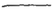
5. The sign for **com, con, cor** is written and the following character is begun close at the right of it. When it is followed by a vowel, as in **commit, command, connive,** a **dot** is written on the vowel position to express **com** and the vowel, and the following character written close after it, the separation indicating that the dot is preceded by the **con** or **com**—the **second m** in these words is omitted because it is not necessary to the pronunciation. If a consonant follows the **com, con, cor,** as in **contract, contrive, compose, correct,** the consonant is written on the vowel position, and the following character written close after it. For **cor** or **comr** make the dot heavy. If the consonant is followed by an **m, n, r, l, t, d,** which belongs in the syllable with the prefix and can be written continuously

with the consonant, it is better to write it thus; as in **comprehend, comprise, computable, competitive, complicate, conformation, concentration.**

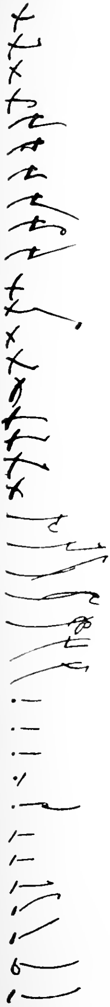
6. The proper position for a prefix sign is on the line, but it may be written on any position, except in case a character is used for more than one sign, as in case of **a, i,** and **u,** each of which represents more than one prefix, and must, therefore, be written on its proper positions.

7. The teacher should insist that the pupils study the prefixes and suffixes until they are perfectly familiar with them.

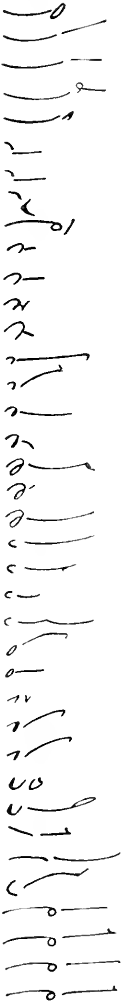
. LIST OF PREFIXES AND SIGNS.

Prefix.	*Sign.*		*Prefix.*	*Sign.*	
Accom, accoun,	**ac**		Mis,	**ms**	
Adminis,	**ad**		Miscon, misin,	**ms**	
Ambi, amphi,	**am**		Noncom-con,	**n**	
Author,	**au**		Omni-nip-nis-niv	**om**	
Com, con, coun, cor,	*dot*		Precon,	**p**	
Circum,	**sm**		Quadra-ri-ru	**q**	
Concom-cor,	**c**		Re,	**r**	
Dis,	**ds**		Recom-con-cog-cor-cum-coun,	**circle r**	
Discom-con-coun,	**d**				
Dissatis,	**dst**		Self, con,	**s**	
Equi-quiv,	**ec**		Subcom-con,	**sp**	
Encom, encoun,	**en**		Substan,	**su**	
Encour,	**enr**		Trans-con,	**t**	
Govern,	**g**		Unac-com-count,	**ung**	
Hypo-pot,	**hi**		Undis,	**us**	
Inac,	**inc**		Uncom-con	**un**	
Indis, indus,	**is**		Unrecom-con,	**unr**	
Incom, incon, incum,	**in**		Unsatis,	**un**	
Irrecon-cog,	**ir**		Excom, cor,	**x**	
Magnan-im,	**m**				

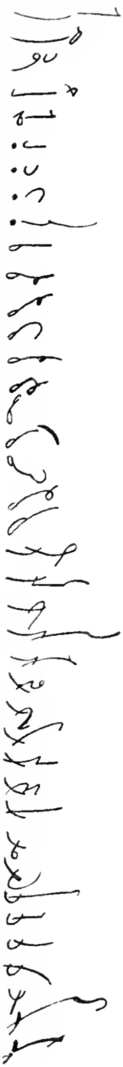
ILLUSTRATIONS.



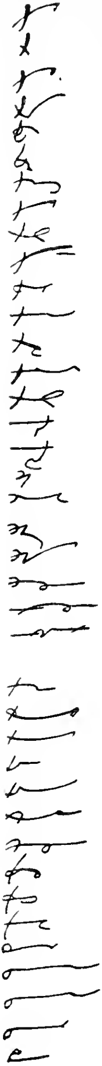
Accom-modate
accom-modation
accoun-table
accoun-ting
adminis-trate
adminis-tration
adminis-trated
adminis-tratrix
adminis-trator
adminis-trative
ambi-ent
ambi-dexter
amphi-bian
amphi-bious
author-ize
author-ity
author-ities
author-ization
author-izes
circum-stance
circum-stantial
circum-vent
circum-ference
circum-polar
concom-itant
concor-dant
com-mand
com-mend
com-muned
com-mit
com-mingled
cont-ained
conte-nd
conte-ntion
contra-ct
contri-ve
contor-tion
contu-sion



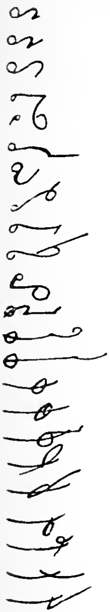
conce-al
conce-ive
consi-gn
consump-tion
consi-st
concis-ion
conces-sion
consis-tory
comfor-t
compa-ny
compe-nd
compe-tition
compat-ible
compli-ment
compli-cation
compre-ss
compri-ses
compul-sory
compel-s
compul-sion
conclu-sion
conclu-sive
conclu-ded
conclu-des
confli-ct
conflu-ent
consti-tution
constru-ct
constri-ct
congre-gation
congre-ssional
combi-nation
confu-sion
conspi-cuous
confor-m
confor-mation
confir-m
confir-mation



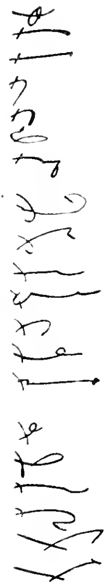
consum-mation
conso-lation
conju-gation
contem-plation
conster-nation
corre-spond
corru-gate
corru-pt
comra-des
dis-may
dis-sever
dis-cover
dis-puted
dis-favor
dis-perse
dis-annul
dis-allow
dis-engage
dis-course
dis-like
disconcer-ted
discon-tented
discom-posed
dissatis-fied
dissatis-faction
equi-angular
equi-poise
equiv-ocate
equi-distant
encom-passed
encom-ium
encoun-ter
encour-aged
govern-mental
govern-ance
govern-ess
govern-s
govern-or
hypo-chondriac
hypo-crisy



hypoth-ecate
hypoth-esis
hypoth-ecator
hypoth-etic
inac-curate
inac-cessible
indis-tinct
indis-crect
indis-soluble
indis-crimate
incon-clusive
incom-mode
incum-brance
irrecog-nizable
irrecon-cilable
magnan-imity
magnan-imous
mis-state
mis-feasance
miscon-strue
miscon-struct
mism-form
noncon-formity
noncom-placency
omnip-otent
omnip-resent
omnis-cient
omniv-igant
omniv-agous
precon-sidered
precon-form
quadri-lateral
quadri-lineal
quadri-manous
re-fuse
re-mind
re-mand
re-miss
re-tain



re-pose
re-press
re-pute
re-linquish
re-late
re-frain
re-gard
re-course
re-ceipt
re-resolve
re-retrench
recom-pense
recon-sider
recom-mend
self-ish
self-ishly
self-ishness
self-willed
self-love
self-control
self-conscious
substan-ces
substan-tive



substan-tially
trans-fer
trans-mit
trans-pose
trans-port
trans-late
transcon-tinental
unac-ceptable
unac-countable
undis-mayed
undis-guised
undis-puted
uncon-cerned
uncom-plimentary
uncon-scious
unrecon-ciled
unsatis-fied
unsatis-factory
excom-municate
excom-munication

REVIEW QUESTIONS.

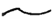
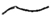
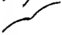
What is a prefix? What three classes of prefixes are given in Lesson XXV? How are the prefixes in the three lists written? What class of prefixes is given in Lesson XXVI? How are they represented? What is the object of writing across the signs? What signs are disconnected? Explain the writing of **com, con.** What is the proper place to write a sign? What signs are written with reference to position? How is **re** written? How is **dis** written? Have you mastered the prefix and suffix signs?

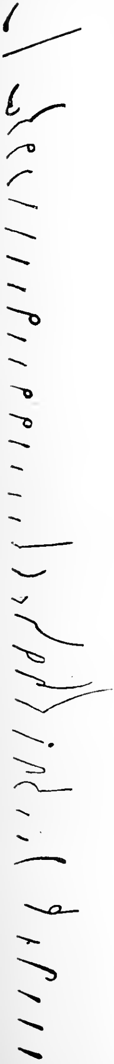
CHAPTER VI.

LESSON XXVII.

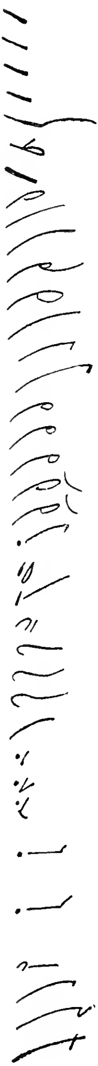
WORDS OF FREQUENT OCCURRENCE.

The following words are of such frequent occurrence that you should repeatedly practice them during the progress of your study until you can at length write them at a rate of two hundred to two hundred and fifty words a minute. The written characters are not word-signs, but, with few exceptions, are full expressions of the words which they represent. The few exceptions, which may be called word-signs, are given in italics.

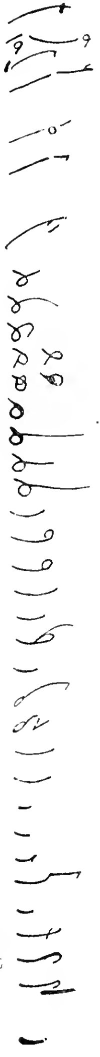
	A		account		arm
	as		acknowledge		arms
	an				armed
	am		advise		around
	aim		ahead		arise
	and		afraid		array
	all		afford		art
	also		after		arts
	always		aver		artist
	alone		avert		army
	are		again		ask
	at		against		amount
	add		age (aj)		among
	apt		agent		assure
	abide		agents		amendment
	about		agency		
	according		another		any (en)



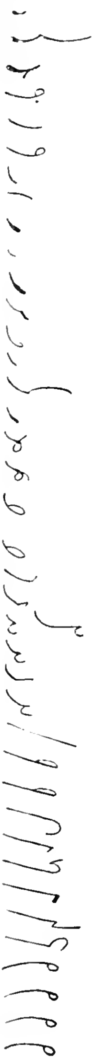
appear
advantage
average
awake
aware
away
be
by, buy
bad
bid
bear
bet
bought
better
butter
but
been
blow
below
blame
bleed
bless
beyond
bill
because
become
being
begin
between
believe
belief
before (*fro*)
behind
both
break
bright
bread
breed



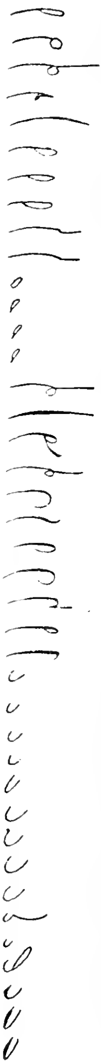
brood
broad
bride
brute
brief
besides
business
call
can
came
card
cash
come
can't
cannot
car
care
cure
collect
collection
connect
control
contrive
compete
claim
class
close
could
commit
commits
committee
commence
commences
complaint
count
counts
county



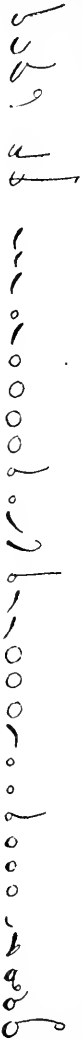
country
concert
contract
convention
converse
convenient
conversation
choose
chief
cheap
cheat
cheer
chair
chairman
chain
chosen
day
dare
dear
die
dead
delay
did
discount
dispose
do
due
deem
done
don't
do not
dun
duty
dark
declaration
dread



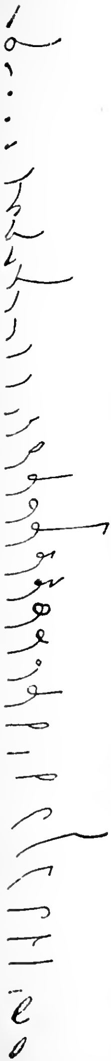
dream
dress
drive
during
each
either
east
earth
effort
even
ever
every
employ
end
enough
enter
enterprise
enterprises
evil
equal
else
eminent
eminence
evidence
evident
evince
examine
exist
exhaust
execute
excite
expose
extra
extent
except
far
fear
fire
for



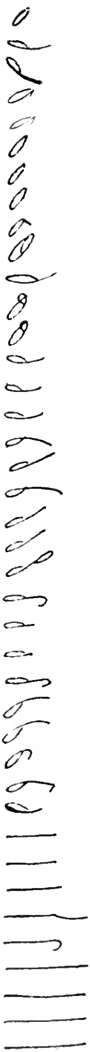
fall
fare
farm
favor
frame
feel
fill
full
find
found
fly
fleet
flight
flat
form
from
forever
forward
forget
freedom
frail
fresh
frequent
freely
fruit
gay
gave
give
go
gone
get
God
good
got
glad
glow
gold
grow
grain
green



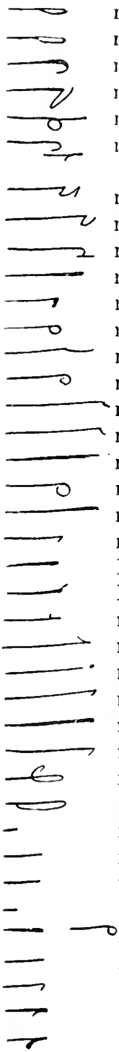
grave
great
ground
gentlemen
govern
government
have
hand
has
hall
happy
he
head
heat
hide
held
heal
heap
help
helm
him
his
hit
hid
hot
hub
hill
hole
hold
her
hear
how
heaven
himself
hereafter
herein
heretofore



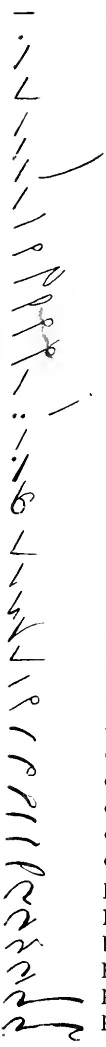
honor
house
human
I
eye
eyes
I am
improve
include
indorse
invoice
if
is
it
I will (il)
item
its
itself
join
judge
judgment
just
justice
juror
jury
July
June
knell
knit
knowledge
keep
kind
kite
knock
knave
know
known
large
lay



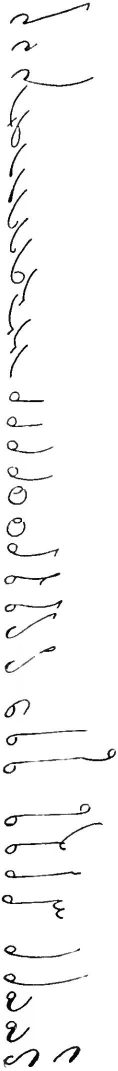
law
laws
lawyer
last
list
late
let
light
liable
little
lots
later
letter
laid
led
load
laugh
leave
life
live
love
level
language
land
lend
long
like
look
leap
lift
Lord
may
me
my
made
make
man
main
mean
mine



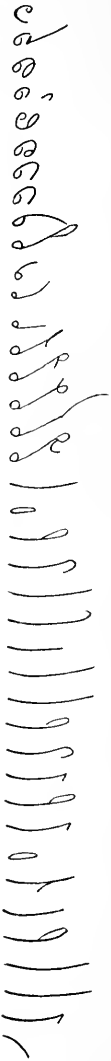
male
mail
mark
margin
machine
magnificent
majesty
manage
mankind
manner
matter
mere
mode
more
many
money
morning
much
meaner
meet
Mr.
Mrs.
motion
mention
meaning
minute
minor-er
mount
multiply
multitude
name
new
no
none
nor
now
not
nerve
never



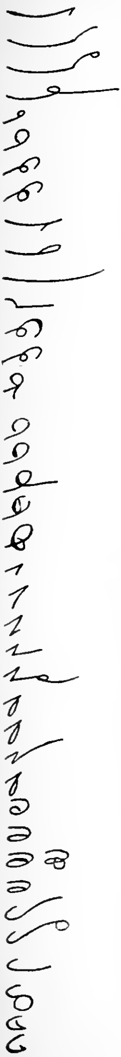
night
oh, owe
of
often
offer
on
one
own
or
order
organ
oral
other
others
owes
owing (o)
owning
owner
ownership
open
oppose
opposite
opera
obtain
old
older
out
outer
outside
our
ours
outlet
party
parties
possible
precision
prefer
preference



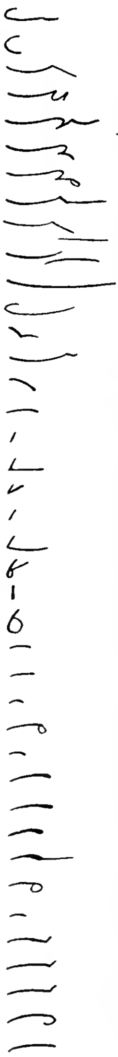
prevent
press
presume
quantity
quality
queer
quire
quick
quickly
quench
quit
quiet
quote
question
ran
run
read
ride
rash
reach
rest
receive
receipt
respect
respectfully
ripe
remain
remainder
remember
remark
remedy
reminiscence
reason
risen
regard
regret
report



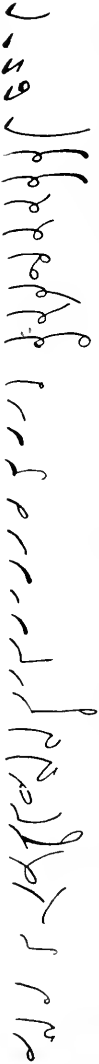
reproach
reprieve
repeal
reply
regale
repair
repeat
repute
rough
rival
relate
rely
relent
revive
revert
reverse
revoke
reverence
say
sad
sail
sake
same
sample
see
seen
seem
seal
seek
seat
sell
set
side
sift
so
soul
some
sum
suit
such (uch)



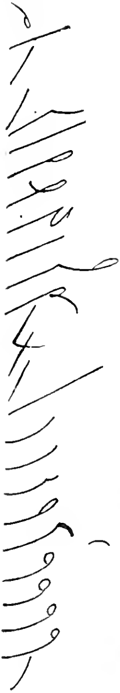
sent
senate
senator
sermon
shall
shed
ship
sharp
safe
sail
same
season
shepherd
shop
shorthand
should
short
shorten
shortly
shorter
stay
state
states
stand
standard
still
steal
stock
style
scare
school
scholar
skill
speak
speaker
speed
speech
special
specially



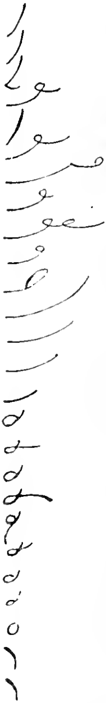
splendid
spot
subject
suggest
succeed
success
successful
sublime
submit
sufficient
summon
suppose
sustain
sudden
such-uch
thee
take
taken
testify
time
tide
tears
till
teach
that
thought
thin
there
them
three
through
threat
threaten
theater
think
these
those
thus
thick
thy



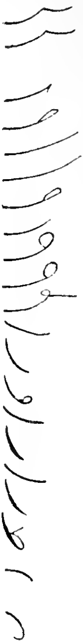
trade
true
trust
treasure
treason
therefore
therefor
therein
thereat
thereafter
thereby
thorough
thoroughfare
thuroly
us
under
undertake
until
up
upper
upon
upward
union
unto
unmanly
urge
urgent
usual
united
universal
unlike
unqualified
unthankful
utterly
utmost
useful



usually
very
vice
viz
void
vain
value
volume
vacant
view
vessel
virtue
versed
various
virus
venom
way
with
within
withal
without
war
were
wire
wore
was

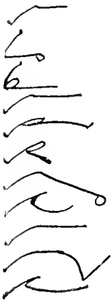


wise
woes
wisdom
word
worse
worth
wonder
worthy
worthless
work
world
woman
won
would
which-ich
what
when
where
wherefore
whereas
wherein
why
while
who (hu)
whose
whom

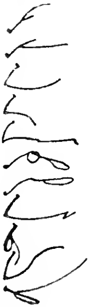


wide
weighed (wa)
wait
will
win
won
well
with
watch
wash
worn
ye
yes
yes sir
year
years
you
yours
your-selves
youth (uth)
young (ung)

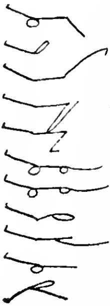
PROPER NAMES.



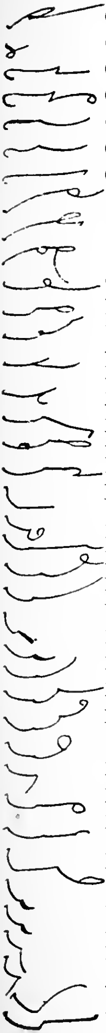
Aaron
Abner
Abraham
Adam
Adolphus
Albert
Alexander
Alfred
Allen
Alonzo
Alpheus



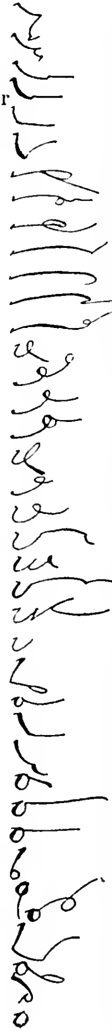
Alvah
Alvin
Amos
Andrew
Anthony
Archibald
Arnold
Augustus
Aurelius
Azariah
Baldwin



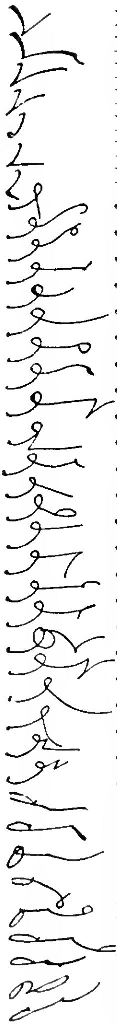
Barnabas
Basil
Benedict
Benjamin
Benoni
Bernard
Barnard
Bethuel
Boniface
Byron
Caleb



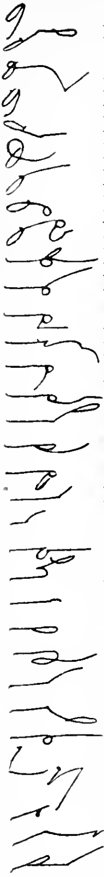
Calvin
Charles
Christian
Christopher
Clarence
Claudius
Clement
Conrad
Constant
Cornelius
Cyrus
Daniel
Darius
David
Dennis
Dexter
Donald
Duncan
Eben
Edgar
Edmund
Edward
Edwin
Egbert
Eldred
Eli
Elias
Elijah
Elisha
Ellis
Elmer
Elnathan
Emanuel
Emery
Emory
Eneas
Enos
Enoch
Erasmus



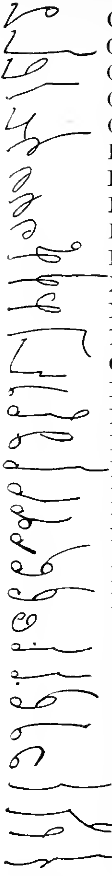
Erastus
Ernest
Ethan
Eugene
Evan
Ezra
Felix
Ferdinand
Festus
Francis
Frank
Franklin
Frederick
Garret
George
Gerald
Gerard
Gilbert
Giles
Goddard
Godfrey
Gregory
Griffith
Gustavus
Guy
Hannibal
Harold
Heman
Henry
Herbert
Herman
Hiram
Homer
Horace
Horatio
Hosea
Howell
Hubert
Hugh



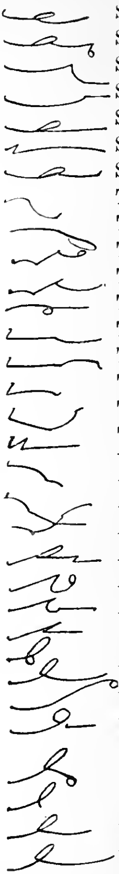
Hugo
Humphrey
Isaac
Isaiah
Israel
Ivan
Ivory
Jabez
Jacob
Jairus
James
Jared
Jason
Jasper
Jeffrey
Jeremiah
Jerome
Jesse
Job
Joel
John
Jonas
Jonathan
Joseph
Joshua
Josiah
Julian
Julius
Justin
Justus
Laban
Lambert
Laurence
Lazarus
Leander
Lemuel
Leonard
Leopold
Levi



Lewis
Lionel
Lorenzo
Louis
Lubin
Lucius
Luke
Luther
Lycurgus
Marcellus
Mark
Martin
Matthew
Maurice
Meredith
Michael
Miles
Morgan
Moses
Naaman
Nahum
Napoleon
Nathan
Neal
Nicholas
Noah
Noel
Norman
Obed
Octavius
Oliver
Orestes
Orlando

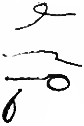


Oscar
Osmond
Oswald
Owen
Ozias
Patrick
Paul
Paulus
Peter
Philander
Philemon
Philip
Phineas
Quentin
Ralph
Randal
Raphael
Raymond
Reuben
Richard
Robert
Roderick
Rodolph
Roger
Roland
Rowland
Rudolph
Rufus
Rupert
Sampson
Samuel
Saul
Sigismund

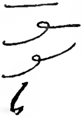


Silas
Silvester
Simeon
Simon
Solomon
Stephen
Sylvanus
Thaddeus
Theobald
Theodore
Theophilus
Theron
Thomas
Timothy
Titus
Tobias
Tristam
Ulysses
Urban
Uriah
Valentine
Victor
Vincent
Vivian
Walter
Wallace
Walker
Washington
Wilbur
William
Willis
Wilson

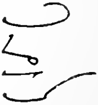
NAMES OF THE MONTHS AND DAYS OF THE WEEK.



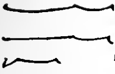
January
February
March
April



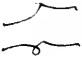
May
June
July
August



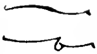
September
October
November
December



Sunday
Monday
Tuesday

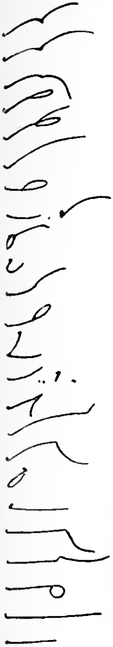


Wednesday
Thursday

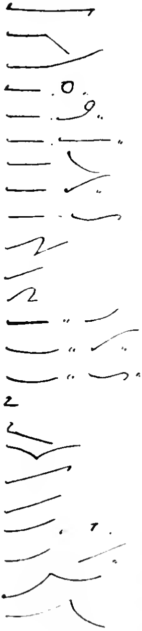


Friday
Saturday

NAMES OF THE UNITED STATES AND TERRITORIES.



Alabama
Arkansas
Arizona
California
Colorado
Connecticut
Delaware
Dist. Columbia
Florida
Georgia
Idaho
Illinois
Indiana
Indian Ter.
Iowa
Kansas
Kentucky
Louisiana
Maine
Maryland
Massachusetts
Michigan
Minnesota
Missouri



Montana
Nebraska
Nevada
New Hampshire
New Jersey
New Mexico
New York
North Carolina
North Dakota
Ohio
Oregon
Pennsylvania
Rhode Island
South Carolina
South Dakota
Tennessee
Texas
Utah
Vermont
Virginia
Washington
West Virginia
Wisconsin.
Wyoming

WRITING EXERCISE OF WORDS ILLUSTRATING COMPARATIVE SIZES.

Pay, play, pat, patted, go, glow, got, goad, goaded, pea, plea, pet, petted, glue, gray, grade, graded, great, grated, pray, prate, prated, hay, hail, hate, hated, high, hill, hide, heated, hair, hurl, heart, hearted, hoar, hoard, hoarded, wheel, whet, whetted, why, while, white, whited, shay, shall, shade, shaded, she, shell, sheet, sheeted, show, shoal, shot, shotted, chew, chill, chide, chided, cheat, cheated, foal, foaled, folded, full, fulled, fell, felled, fail, failed, sail, salt, salted, seal, sealed, soil, soiled, mail, malt, malted, meal, melt, melted, mile, milled, mold, molded, moulted, wall, walled, well, welt, welted, will, wilt, wilted, vail, vault, vaulted, veil, veiled, call, called, kill, kilt, kilted, coal, cold, cull, culled, fur, furl, car, earl, careful, cur, curls, bar, barrel, sore, sorrel, sorrowful, war, warily, wearily, mar, marl, merely, merrily, near, nearly, year, yearly, bare, barely, raid, railed, red, reeled, rod, rolled, rude, ruled, raise, rails, rest, reels, rise, rills, rose, rolls, ruse, rules, ream, realm, rent, relent, rely, relied, relies, really, relay, relate, raise, rails, raids, rates, read, reads, ride, rides, rod, rods, reef, relief, rock, rollic, reave, relieve, flay, late, flee, lea, fleet, let, fly, lie, light, flight, flow, low, float, lot, flue, loo, lute, flute, her, hurl, hurled, stay, state, stated, stow, stowed, stew, stewed, studied, stray, strayed, strew, strewed, steer, sterile, start, starlit, fay, fame, famine, fie, fine, foe, foam, foeman, fee, phenomenon, phenomena, co, come, common, say, same, salmon, sea, seen, seaman, sue, sum, summon, woe, win, woman, neigh, gnat, name, knee, neat, neigh, night, nine, no, not, known, new, nut, none, they, that, than, thee, threat, them, then, though, thought, thumb, day, date, damn, die, did, dim, dime, din, do, dot, don, due, dud, dumb, bay, bat, ban, bee, beet, bean, by, bit, been, bow, bought, bone, blow, boo, but, bun, blue, tire, tireless, up, upon, as, assert, ascent, an, and, amen, ache, act, again, account, eve, eft, even, at, added, atom, are, art, arm, ire, irate, iron, all, ailed, alone, fully, sally, silly, mealy, slow, slot, slowly, sly, slight, slightly, dash, dashed, ditch, ditched, cash, cashed, wash, washed, wish, wished, witch, witched, match, matched, fish, fished, fresh, freshet, gnash, gnashed, notch, notched, lash, lashed, leach, leached, rush, rushed, reach, reached, botch, botched, crash, crashed, crush, crushed, brush, brushed, gash, gashed, smash, smashed, mash, mashed, snatch, snatched, smelt, smelted, swell, swelled, dwell, dwelt, twill, twilled, goal, gold, gall, galled, peel, peeled, poll, polled, pull, pulled, pall, palled, maul, mauled, name, gnat, nay, may, man, mammon, nine, night, nigh, my, mine, minimum, known, not, know, mow, moon, damn, date, day, say, same, salmon, than, that, they, fa, fame, famine, a, and, amen, eve, eft, even, up, upward, upon, ache, act, again, it, item, are, art, arm, east, essence, ape, apt, appear, apart, sees, uses, used, hope, hoped, ham, hand, him, hint, hum, hunt, heave, heaved, heaven.

CHAPTER VII.

PHRASE-WRITING.

LESSON XXVIII.

1. In speaking, many phrases are uttered rapidly and in a continued tone, as if by a single impulse of the voice. Such phrases are often written without lifting the pen, the words being united, in imitation of speech. The saving of movements in lifting the pen from word to word is a practical argument in favor of phrase-writing; moreover, well-constructed phrases are perfectly legible.

2. In this system, phrases are constructed by four different methods.

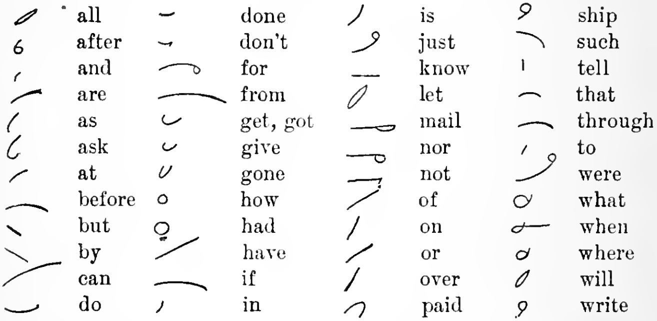
FIRST METHOD OF PHRASE WRITING.

3. This method comprises phrases of **two words,** in which the last word is **a** or **an, the** or **he** or **me, I** or **my, to, you**; as, **for a, for an, for the, for he, for me**; all such phrases are written by adopting as a word-sign the character which writes the first word of the phrase, which sign is written on the several positions to denote the addition of the words **a** or **an, the, I, to, you;** thus **b,** which is used as a word-sign for **by,** is written on the first position for **by a,** on the second position for **by the,** on the fifth position for **by you. D,**

used as a sign for **do**, is written on the first position for **do a**, on the second position for **do the**, on the third position for **do I**, on the fourth position for **do to**, and on the fifth position for **do you.** The words **by** and **do** are called **phrase-words**, the words **a, an, the, I, to, two, you**, are called **position phrase-words**, and the written character is called a phrase-sign.

4. The phrase-words which are represented by signs and used in this method of phrase-writing are given in the following columns:

LIST OF PHRASE–WORDS AND SIGNS OF THE FIRST METHOD.



all	done	is	ship
after	don't	just	such
and	for	know	tell
are	from	let	that
as	get, got	mail	through
ask	give	nor	to
at	gone	not	were
before	how	of	what
but	had	on	when
by	have	or	where
can	if	over	will
do	in	paid	write

Practice these phrase signs until they are very familiar to you.

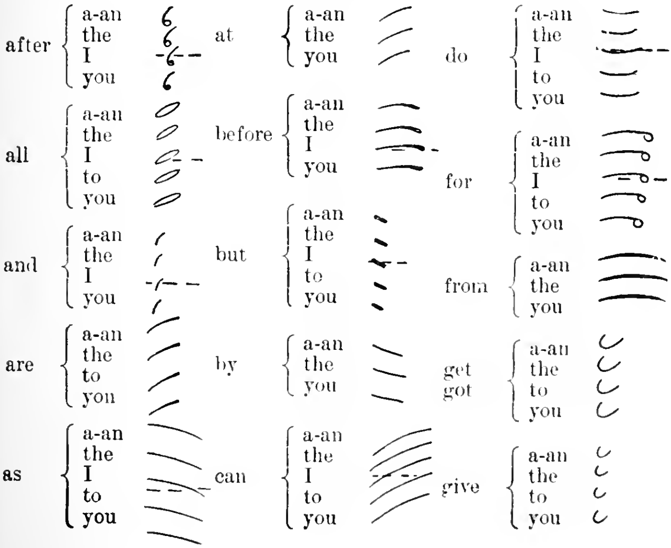
RULE 13.

5. ***Position-phrase writing.***—Write phrase-word signs of the first method on the 1, 2, 3, 4 and 5 positions to add the words a or an, the, I, to, you.

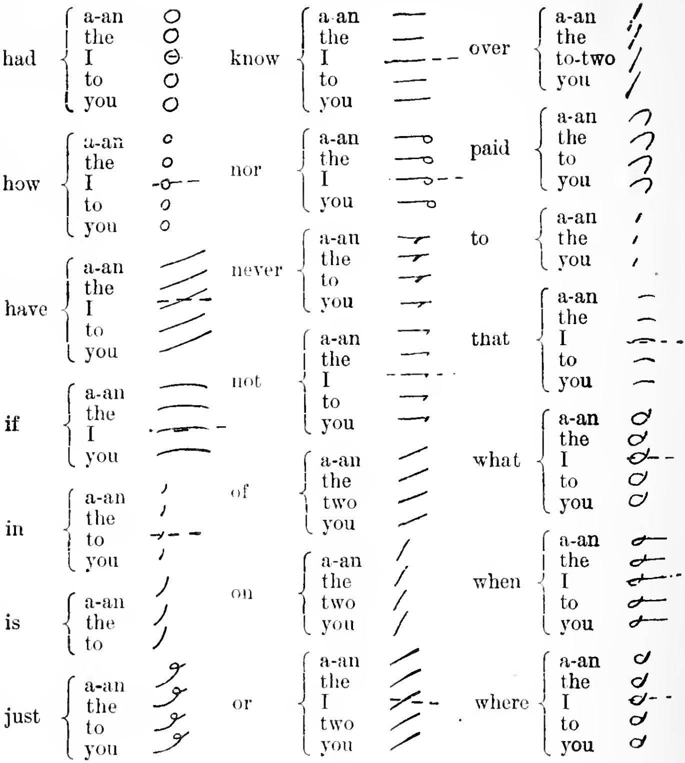
6. ***Remark.***—Except the words **before, if, have, as, all,** in the above list, each sign clearly suggests the word which it represents. **If** is represented by **f,** instead of **i,** because **i** is used for **is** and cannot represent two signs; **l,** instead of **a,** is used for **all,** because upward **a** is used for **at; v** is used instead of **h** for **have,** because **h** is used for **how; z** is used instead of **a** for **as,** because **a** is used in writing several words, viz.: **as, a, an, and, am, all, are, at.**

7. In the following table, each group contains first the phrase-word, then the position phrase-words, and last the written phrases. The phrases in the first group are after a, after an, after the, after I, after you.

TABLE OF FIRST METHOD PHRASES.



after	a-an the I you
all	a-an the I to you
and	a-an the I you
are	a-an the to you
as	a-an the I to you
at	a-an the you
before	a-an the I you
but	a-an the I to you
by	a-an the you
can	a-an the I to you
do	a-an the I to you
for	a-an the I to you
from	a-an the you
get got	a-an the to you
give	a-an the to you


had { a-an the I to you
how { a-an the I to you
have { a-an the I to you
if { a-an the I you
in { a-an the to you
is { a-an the to
just { a-an the to you
know { a-an the I to you
nor { a-an the I you
never { a-an the to you
not { a-an the I to you
of { a-an the two you
on { a-an the two you
or { a-an the I two you
over { a-an the to-two you
paid { a-an the to you
to { a-an the you
that { a-an the I to you
what { a-an the I to you
when { a-an the I to you
where { a-an the I to you

REVIEW QUESTIONS.

What is phrase-writing? What fact in favor of phrase-writing? How many methods of phrase-writing are used in this system? What phrases are written by the first method? How are they written? Repeat the list of phrase-words used in the first method. Repeat the rule. What phrase-words of this method are represented by arbitrary signs? Give the reasons for each arbitrary sign. What is a phrase-word? What is a phrase position-word? What is a phrase-word sign? What is a phrase-sign?

LESSON XXIX.

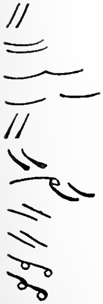
SECOND METHOD OF PHRASE–WRITING.

1. This method comprises phrases of three words, the first and last words being the same, while the middle word is a preposition or conjunction.

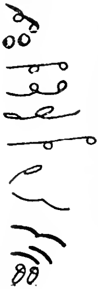
2. In these phrases the first word is written on its proper position; the second word is omitted, and the third word is written close by, or attached to, the first, to indicate the omission of the middle word; as, by and by is expressed by writing **b** on **y** position for **by** and the last word written close by it.

3. The connectives **to** and **and** are generally indicated by uniting the first and last word of the phrase, while **by** and **after** are shown by writing the first and last words near together.

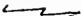
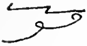
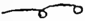
TABLE OF SECOND METHOD PHRASES.



One by one
day by day
day to day
day after day
over and over
ever and ever
forever and ever
by the by
by and by
better and better
brighter and brighter



broader and broader
higher and higher
nearer and nearer
dearer and dearer
less and less
more and more
all in all
each to each
out and out
hour by hour
lower and lower

	time to time		again and again
	wider and wider		item by item
	farther and farther		older and older

REVIEW QUESTIONS.

What kind of phrases are comprised in the second method? What is omitted in writing these phrases? How are the omitted words represented? What omitted word is expressed by joining the first and last words? What omitted words are suggested by disconnecting the first and last words? Repeat the phrases of this method.

LESSON XXX.

THIRD METHOD OF PHRASE-WRITING.

1. This method consists in attaching the signs of several phrase-words together.

2. For this method of phrasing, signs are used to represent the most common words, these signs being the characters which are used on position to write the words; thus, **s**, written on the several positions, expresses the words **say, see, sigh, so, sue**, all of which, except **sigh**, are frequent words, likely to occur in many phrases, and **s**, as their representative, becomes a valuable sign.

3. The words in the following list, used as phrase-words, are of frequent occurrence in common phraseology and are, therefore, represented by suggestive signs to be used as phrase-word signs, the sign in each case being the character or characters which are used posi-

tionally in writing the words for which it is used as a phrase-word sign. Each sign is used for the common words, which it expresses when written on the several positions, with the exception of **d**, for **the**, **thy**, **though**, **d** minute for **them**, **then**, **than**, and **dr** for **there**, which are used only after an upward character when **th** would not unite readily, and you must become perfectly familiar with each sign and the phrase-words for which it stands, because such familiarity is not only necessary to become a rapid writer, but is equally important in ready reading.

4. Two or more phrase-word signs united become a phrase-sign.

5. Let the teacher thoroughly drill the pupil on this list of words and signs, so that he will at sight of the phrase-sign recall the words which the sign represents.

LIST OF THIRD METHOD PHRASE-WORDS AND SIGNS.

SIGNS. PHRASE-WORDS.

a (up)—a.
a (down)—as.
at (up)—at.
at (down)—about, apt.
an (down)—and, again.
an (up)—a, am.
athr—another.
art } (down)—abroad, aboard,
ard } afraid, afford.
atr—after.
ast—as it.
agt—act.
asg—ask.
ashn—action.
b—be, by, buy.

SIGNS. PHRASE-WORDS.

bt—bad, but, bought.
br—bear, bare, buyer, bore.
brt—bright, brought.
bst—best.
bl—blow, believe, belief.
bn—been.
b (heavy)—business.
c—could.
cr—care, car.
cl—call, kill.
cm-n—came, can, come.
crm—cream, crime.
d—day, die, do, due.
d—the, thy, though.
dd—did, dead, debt.

dm-n—deem, done,
dm-n—them, then
dr—draw, dry, drew.
dr—dare, dear, dire.
drm-n—drawn, drain.
dtr—debtor.
ds (minute loop)—days, does, dies.
e—ease, each.
et—eat, east.
en—even.
er—ever.
er—either.
f—if, few.
fr—before, free.
fr—far, fare, fair, fear, fire, for.
fm-n—fame, fine, fun.
frg—forgive-gave.
frm—frame, from.
fnr—finer.
fl—fill, file, full, fall, fell, feel.
fct—fact.
fctr—factor.
ft—fat, feet, fight, fought, foot.
g—gave, give, go.
gr—grew, grow.
gt-d—get, got, God, good.
grt—great.
gn-m—gain, game, gone.
grn—grain, green, grown.
h—he, how, high, who.
ha—has, happy.
he—he.
hi—his.
hi (minute **i**)—him.
ho—hope, home.
hd—had, head, hit, hot.
hr—hear, here, higher, her.
hrd—hard, heard, hired.
hl—hall, hail, he'll.
he (minute **e**)—heaven.
i—I, eye.
it (short **i**)—it.
in (minute **i**)—in.
ist—is it?
j—just, judge, gentlemen.
jr—jury.
l—all, will.
lt—late, let, light, lot.
ld—laid, led, lead, load.
m—may, me, my.
mk—make.
mr—mar, mere, more, Mr.
mm—man, men, mean, mine.
mnr—manner, minor, meaner.
mshn—motion.
n—no, know, now.
nt—not.
nd—and.
nr—near, nor, no sir.
nl—knowledge.
nn (minute **n**)—name, none, known.
nvr—never.
o (downwards)—on, one, own.
o (upwards)—off, of.
or (downwards)—offer, over.
or (upwards)—other.
out—out.
our—our.
p—pay.
pr—par, peer, pour.
pt-d—pet, put, paid.
pl—play, plea, ply.
pn—pain, pen.
q—question.
qr—queer, quire.
r—are, her, our, or, were.
s—say, see, so, sue.
sh—she, show, much.
shd—shade, shed, should.

shl—shall, shell, shoal.
shr—share, shear, shore, sure.
sl—slay, sleigh, sly, slow,
sl—sole, sell.
sm—same, seem, some, sum.
sn—sun, son, soon, seen, sign.
snr—sinner, summer.
snr—snare, sneer, snore.
sr—sir, sore.
sd (loop)—said, side, sued, seed.
st—stay.
stl—stale, steal, steel, still, stole.
stt—state, stood, stout.
sttd—stated.
str—stray.
str—star, store, steer, stear.
strt—straight, street, strut.
t—to, too, two.
tr—try, true, tree.
tr—tare, tear, tier, tire, tour.
th—the, though, they, thou.
thr—three, through.
thr—there.
thrt—threat, thread, throat.
thn-m—than, then, them, thin, thine, thumb.
thnk—think, thank.
ths—this, these, those, thus.
tht—that, thought.
u—up, you.
ur—your, you are.
us—us, use.
urd—upward.
v—have.
vl (minute retracing)—evil.
vn—vain.
vs—viz., vase, views, voice, vice.
w—would, with, we, way, will.
win—within.
wn—wan, wane, wen, win, won, one.
wrn—warm, warn, worm, worn.
pr—pray, pry.
ws—was, wise, woes.
wsh—wish.
xn—examine.
xmnr—examiner.
ys—yes.
yrs—years, yours.
ysr—yes sir.
z—as, is.

6. Write the following phrases for your teacher's corrections and suggestions:

By all. Buy them. Be there then. Can you come? Not now. In time. In the meantime. In due time. Do so. Do not. Do this. It is. Is it? Is it as? It is a. Is it as a? Is it a good day? Is it done? Is this? Is free. Do not fear. Each of you. Each one. One more. But few. When can you go? Let us know. Let us be. Let us have. Let us see. Let me go. It is too far. See how near you can. See how soon you can. See here. It is here. See how. For fear that. Far from that. Take them. Can't have. Set it down. Put it down. Give me time. Give me time to think. I think so. I think not. I think that. I think you will. What is it? What is that? What is there? I wish so. I wish that. I saw him. I want you. I want it. I want that. I want them. I want these. As soon as. As much as. As far as. As well as. As good as. In a few days.

REVIEW QUESTIONS.

In what does the 3d method of phrase-writing consist? What signs are used for this method? For what words is the character **a** used as a sign? For what words is modified **a** used? For what words is **b** used? For what words is each alphabetic character used? What is a phrase-sign? What is a phrase-word? What is a phrase-word sign? Repeat the rules for phrase-writing.

FOURTH METHOD OF PHRASE-WRITING.

1. This method consists: first, in the combination of two or of the three methods already explained; as, in the phrase **do you see him; do you** is represented by **d** on **u** position, and the words **see him** are each represented by signs of the 3d method. In the phrase **by the by, by the** is written by **b** on **e** position according to the first method, and **b** attached for **by,** according to the 3d method.

2. It consists: second, in combining with the signs of either or of all of the three methods suggestive outlines of words which are not embraced in either of the lists. Illustrations of such phrases abound in the following lists.

3. The following rules should be adhered to as closely as possible in the construction of all phrases.

RULES FOR GENERAL PHRASING.

Rule I. All phrases are begun by writing the first word of the phrase as if no other signs were to be attached to it.

Rule II. Unite only such words as utterance and punctuation indicate have a natural connection; except in very familiar phrases; as, Dear Sir; Your letter of the.

Rule III. In phrases of frequent occurrence, words which are clearly indicated by the context may be safely omitted; as, Your letter of the fifth instant, may be written, Your letter fifth; Where do you reside, may be written, Where reside; What is your name, age, residence, and occupation, may be written, What's name age resnpshn.

Rule IV. Do not write an unsuggestive sign of a word in a phrase; rather lift the pen and write the doubtful word on its proper position.

Rule V. In phrasing the word **you,** use either the character **u** or **y,** whichever makes the better joining with the preceding character, and for the word **your** use either the shaded **u** or **y,** depending on the connection. Also for the words **is** and **as,** use downward **i** and **a,** or **z,** whichever is more easily written.

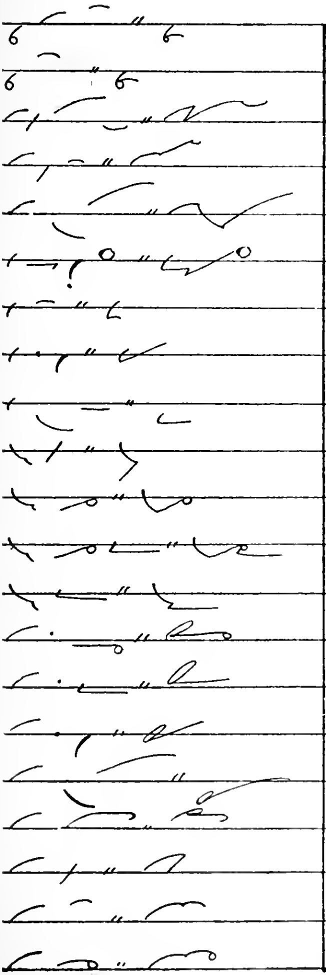
Rule VI. If the significance of a sign is doubtful,—as the phrase **I saw him** may be read **I see him** or **I say him**,—indicate the vowel sound of the doubtful word by the diacritical dot; thus a dot under **s,** in the phrase given, would make it read **I saw him,** while a dot over it makes it read **I say him.**

4. The following lists of phrases, which are given to illustrate the art of phrase-writing and to prepare the student for practical work, should be thoughtfully, as well as rapidly, practiced.

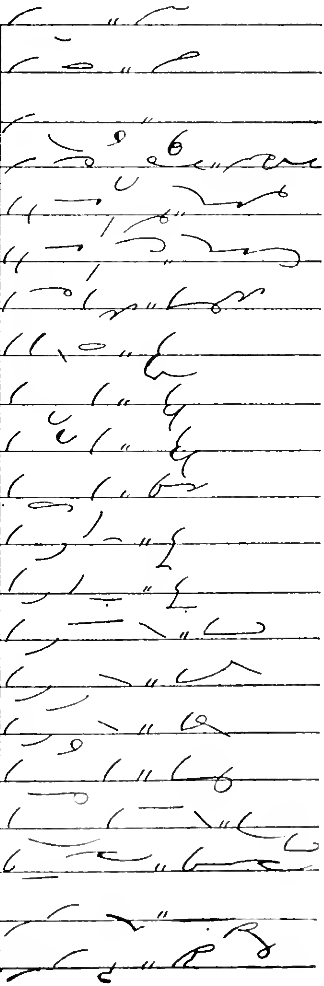
5. Each phrase is first written in full in shorthand characters, and then phrased, that you may see clearly the difference in the two methods of writing. In practicing, write both methods, devoting much more time to the phrased outlines. In other works, the phrases are printed in Roman type, instead of being fully written out in shorthand. Having thoroughly studied the preceding part of the book, you ought to be able easily to read the written phrases, and, although to some students it might seem easier if they were given in Roman instead of shorthand characters, the advantages of this method will, I think, soon become apparent to you. If you have any trouble in reading the phrases, you will find in this method a double benefit.

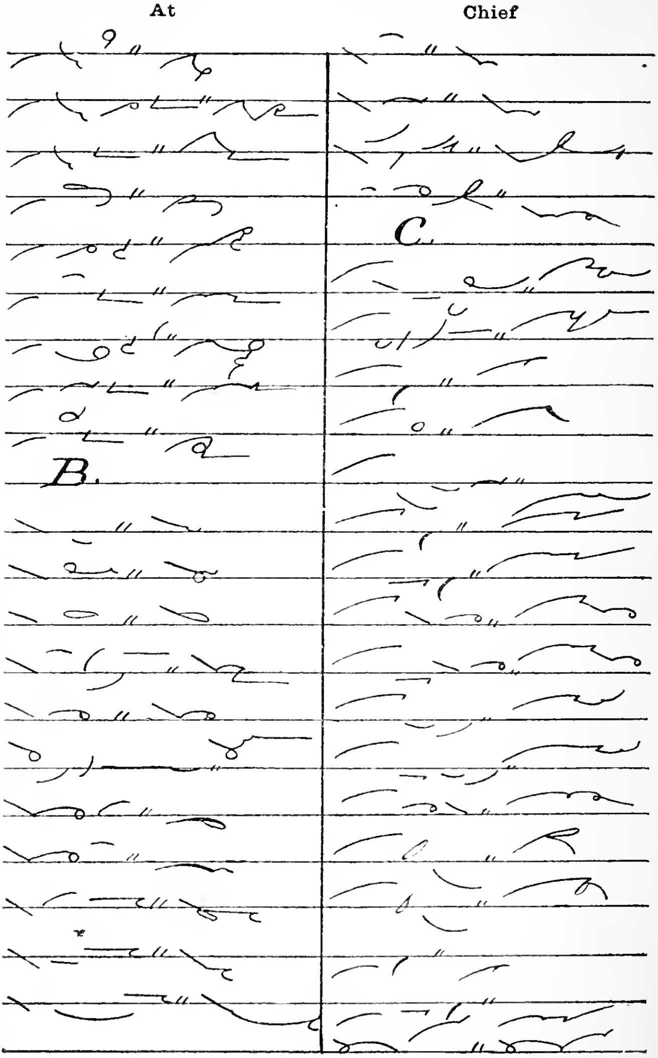
COMMON PHRASES.

After

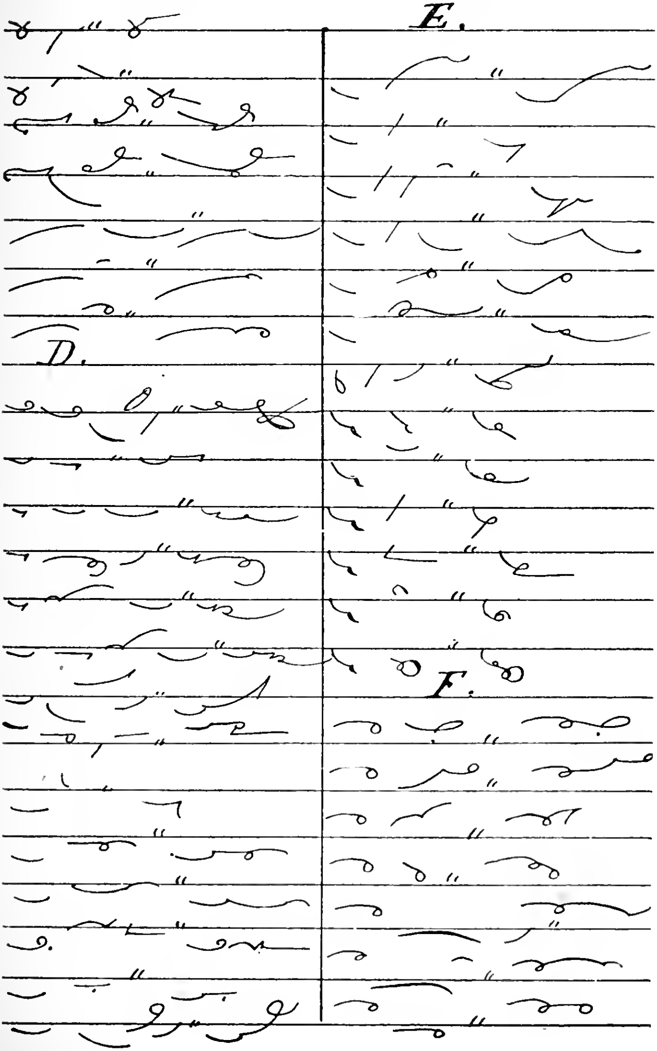


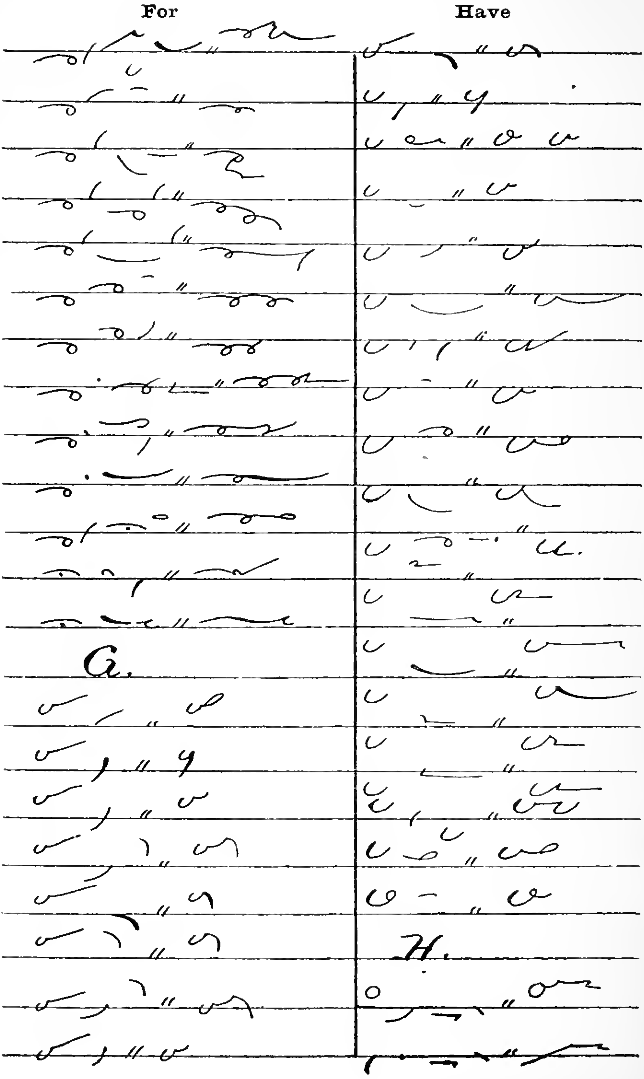
At

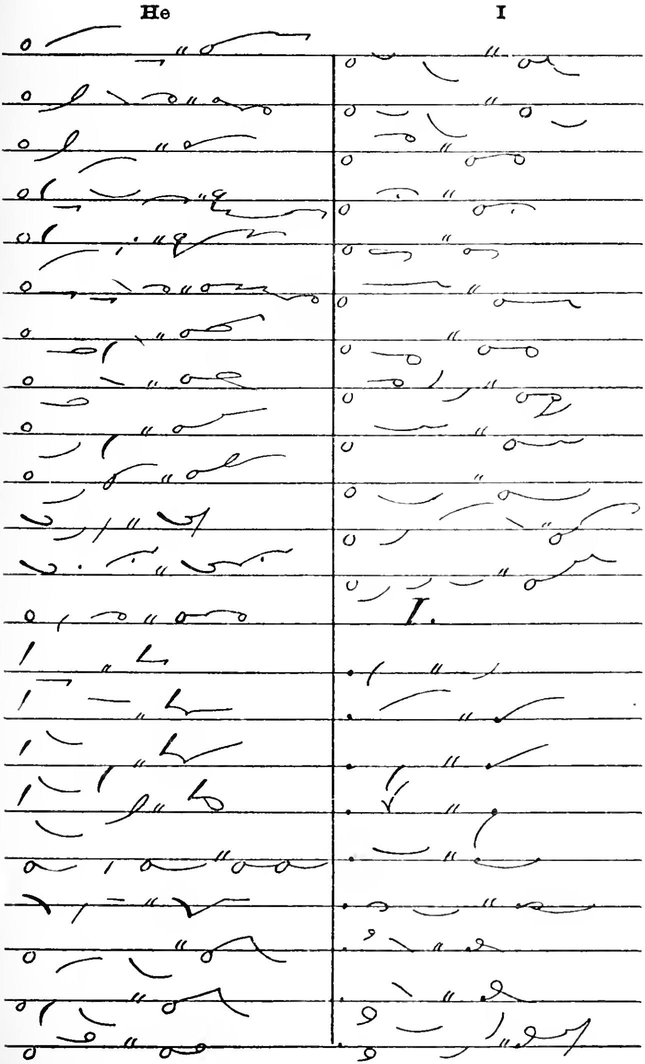



At
Chief
B.
C.

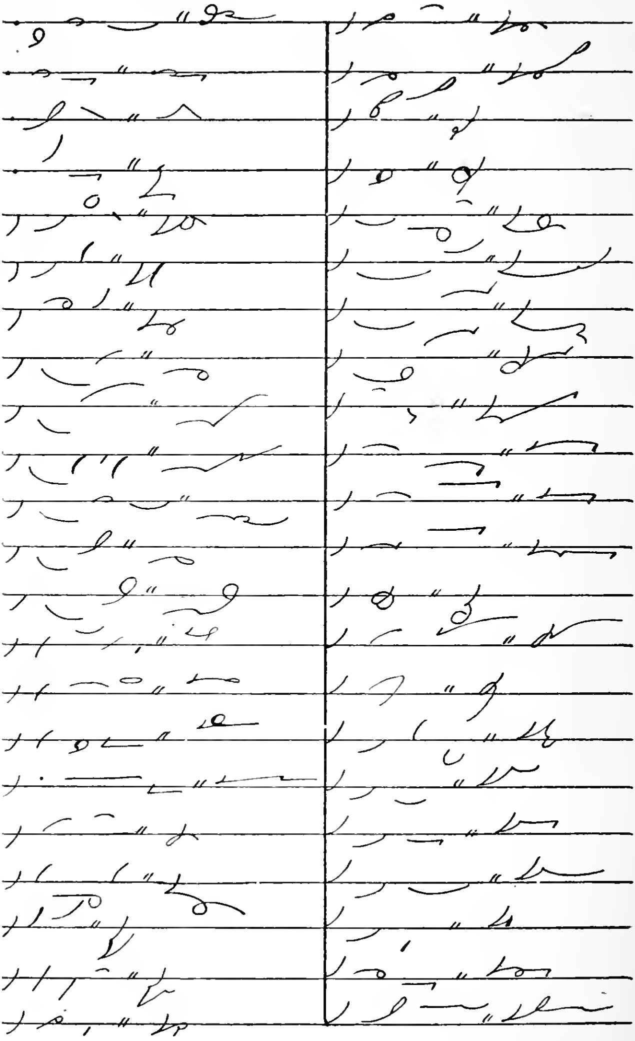
Choice **Far**



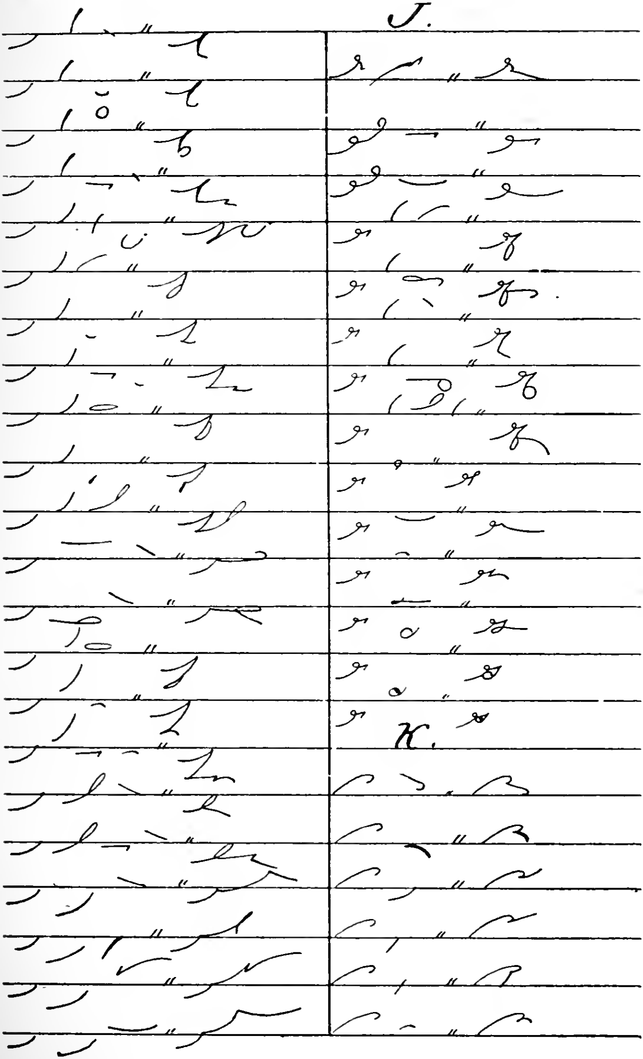

For
Have
G.
H.


He
I

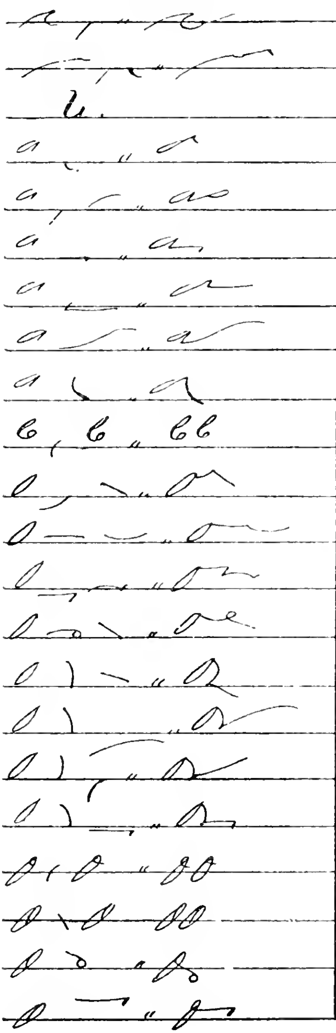
I should **Is**



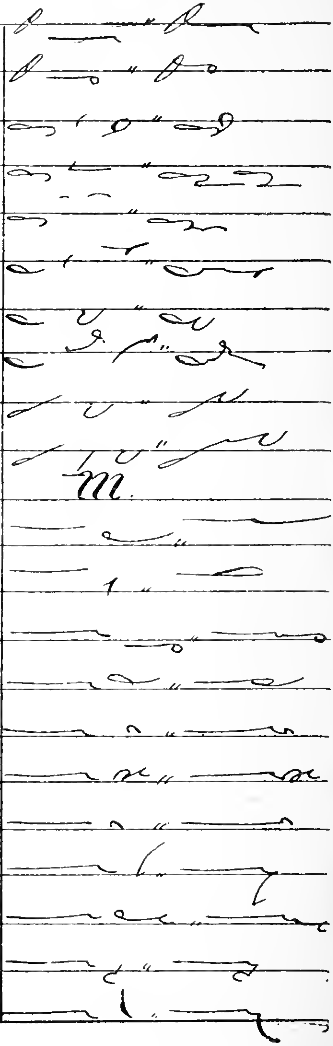
It **Keep**



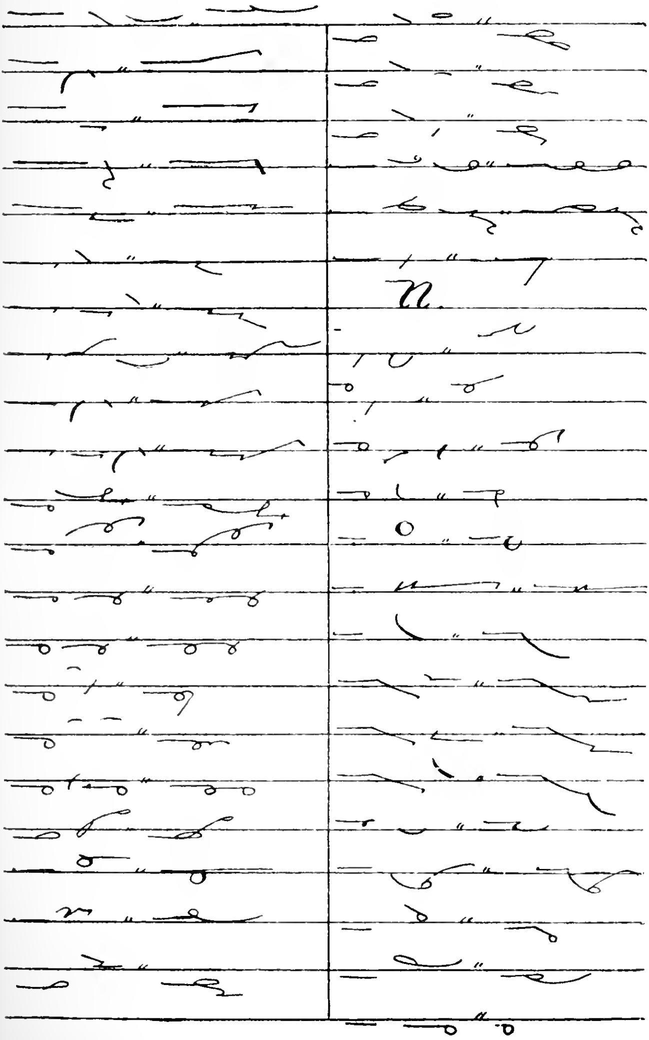
Kinds

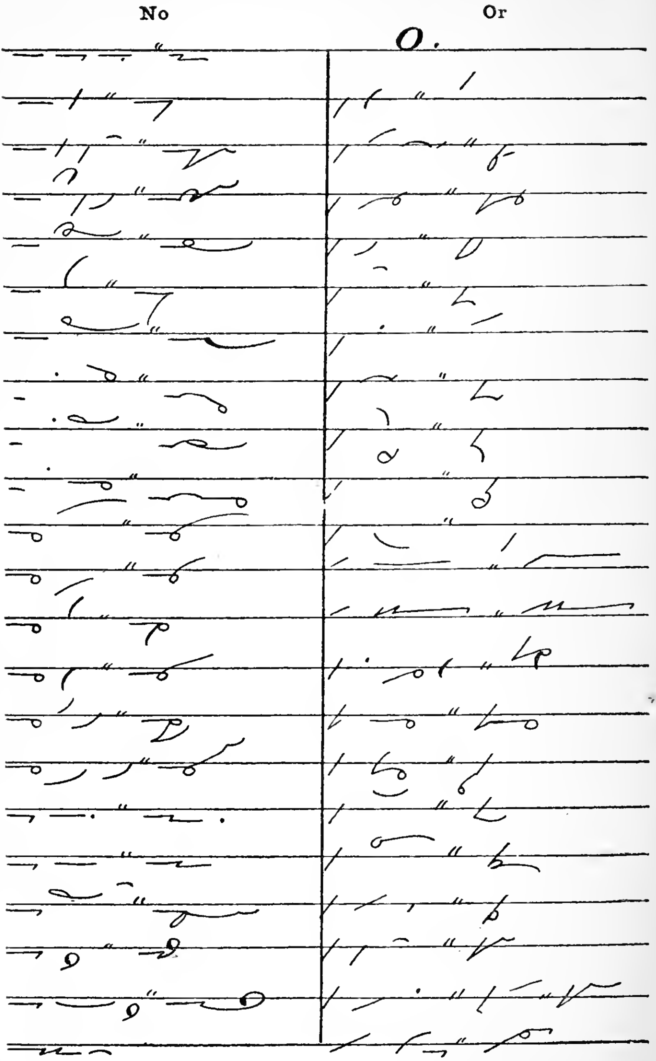


Many

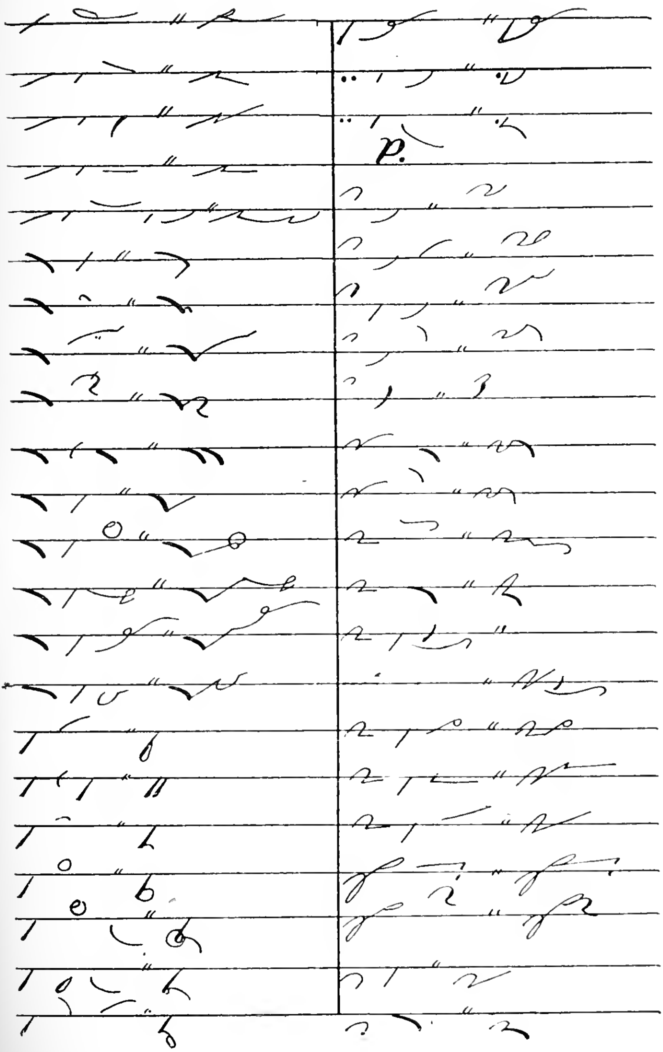


May **No**

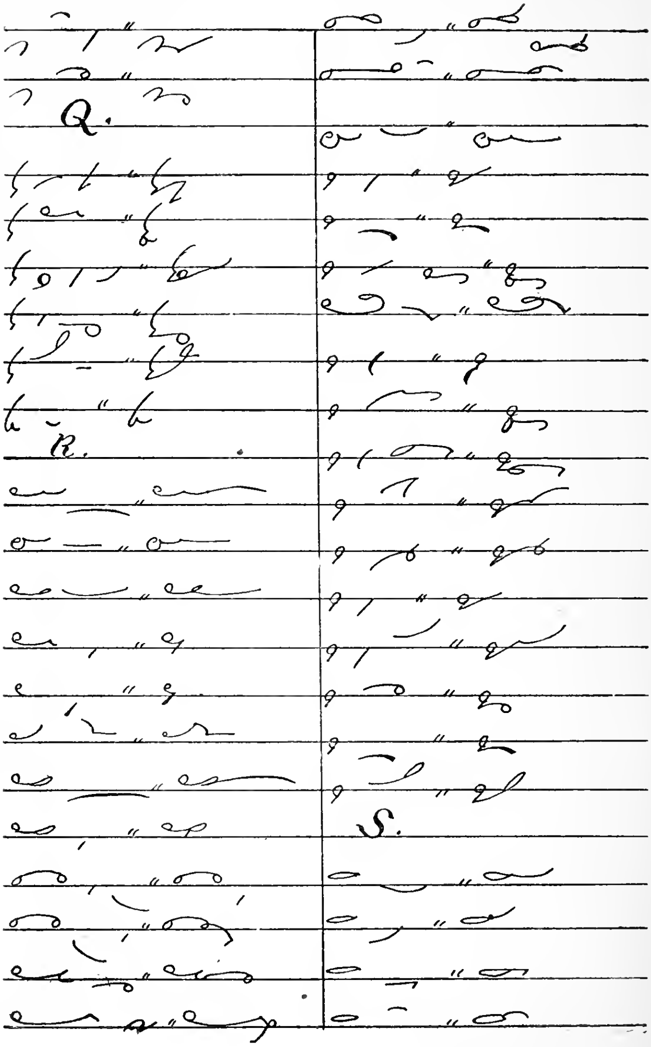



No
Or
O.

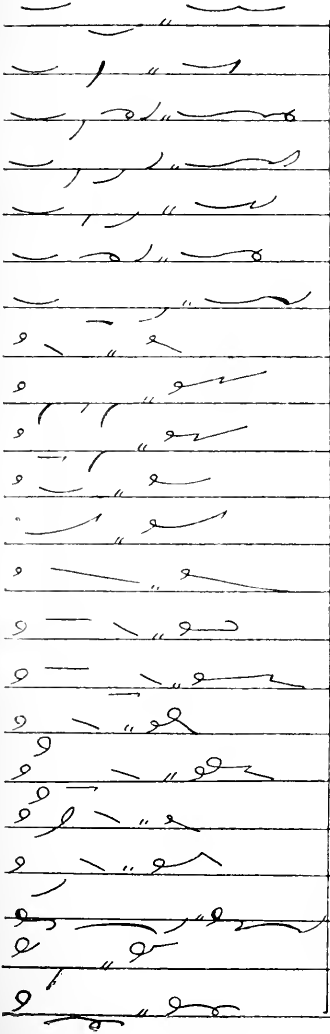
Or **Put**



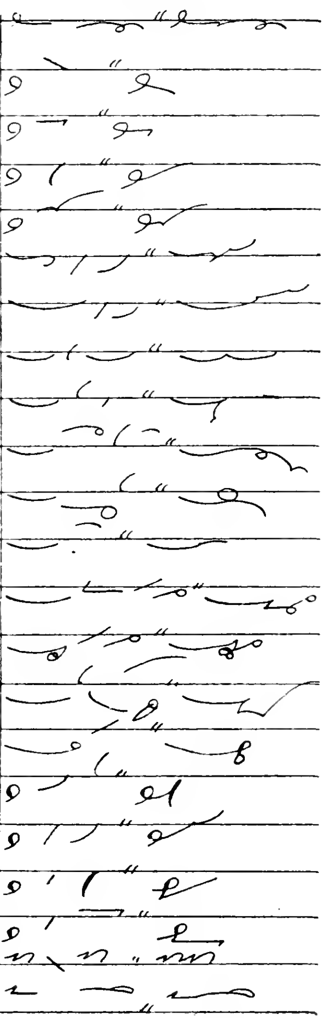
Put **Said**

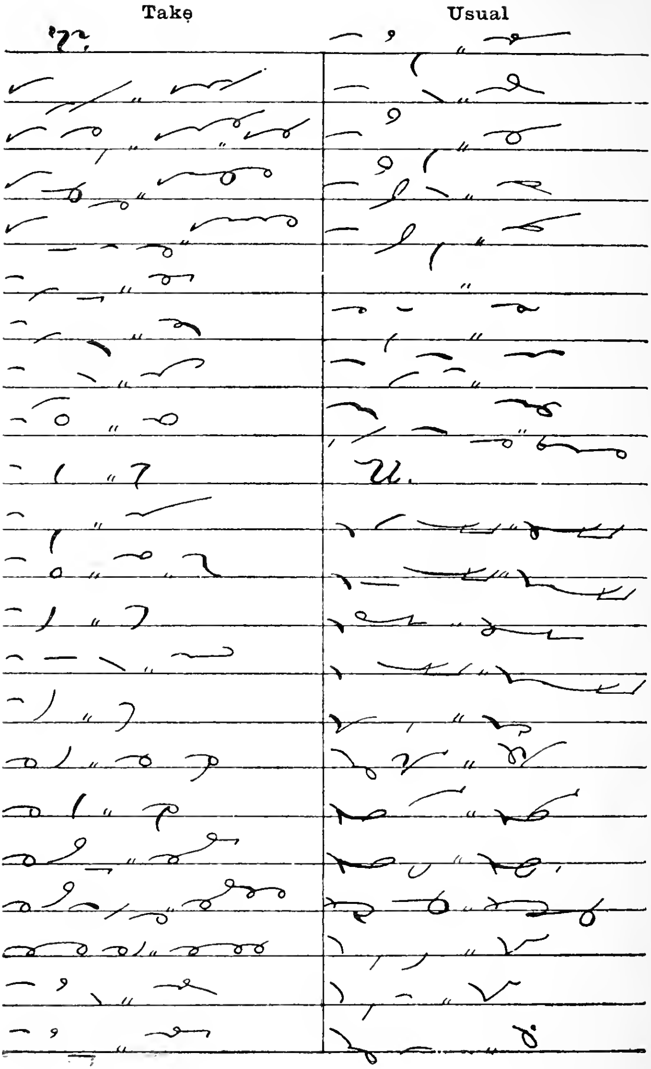


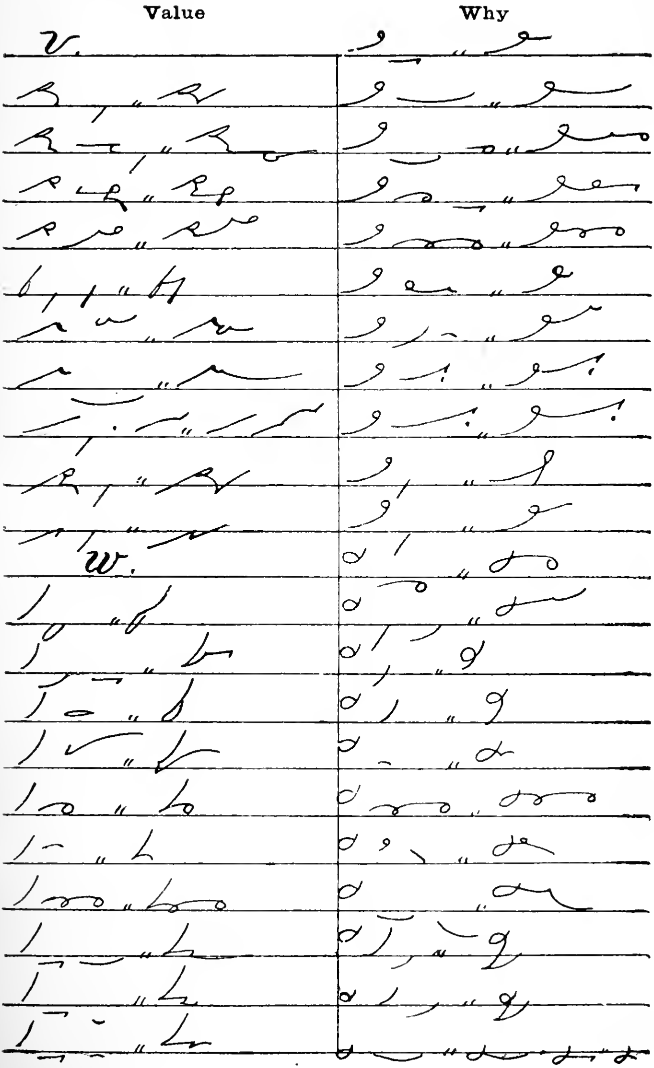
Say



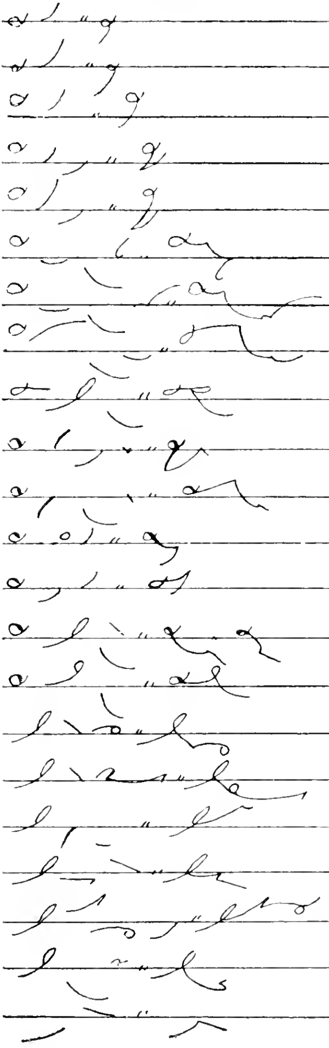
Stand



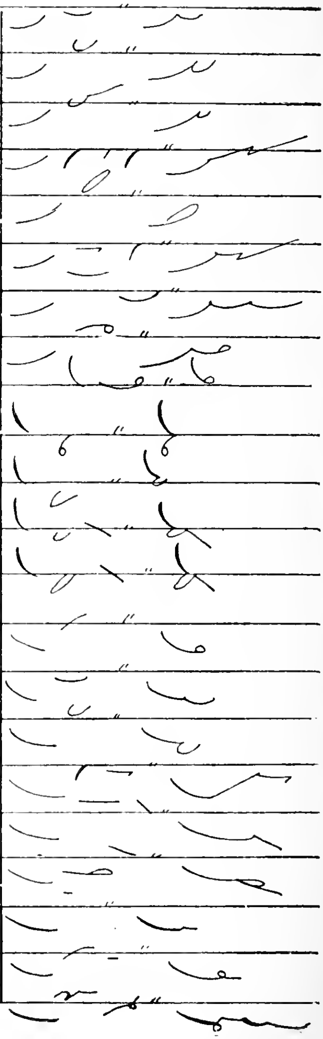

Take
Usual


Value
Why
V.
W.

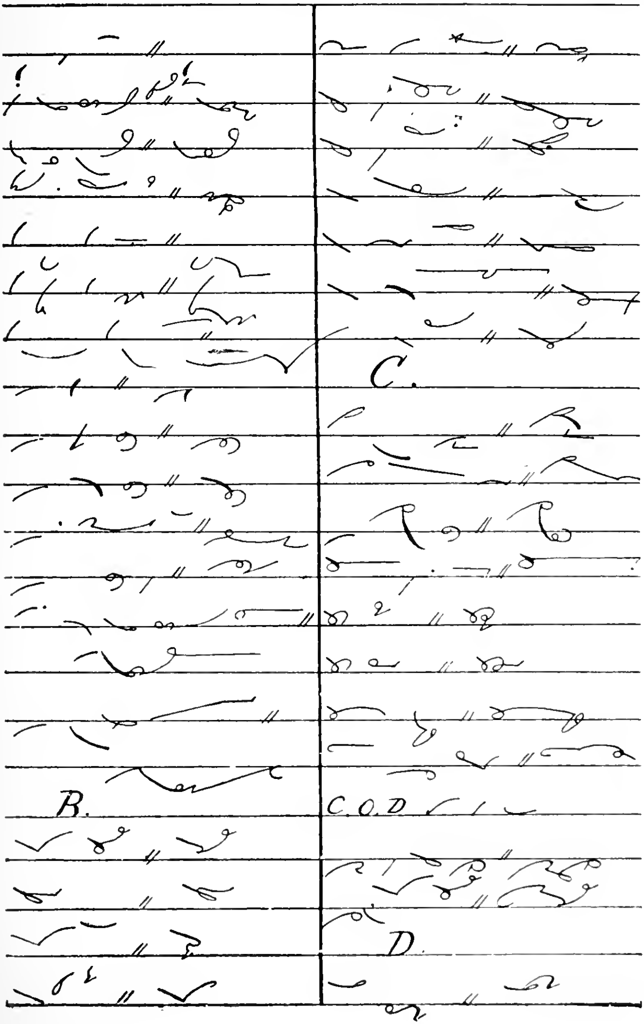
Why



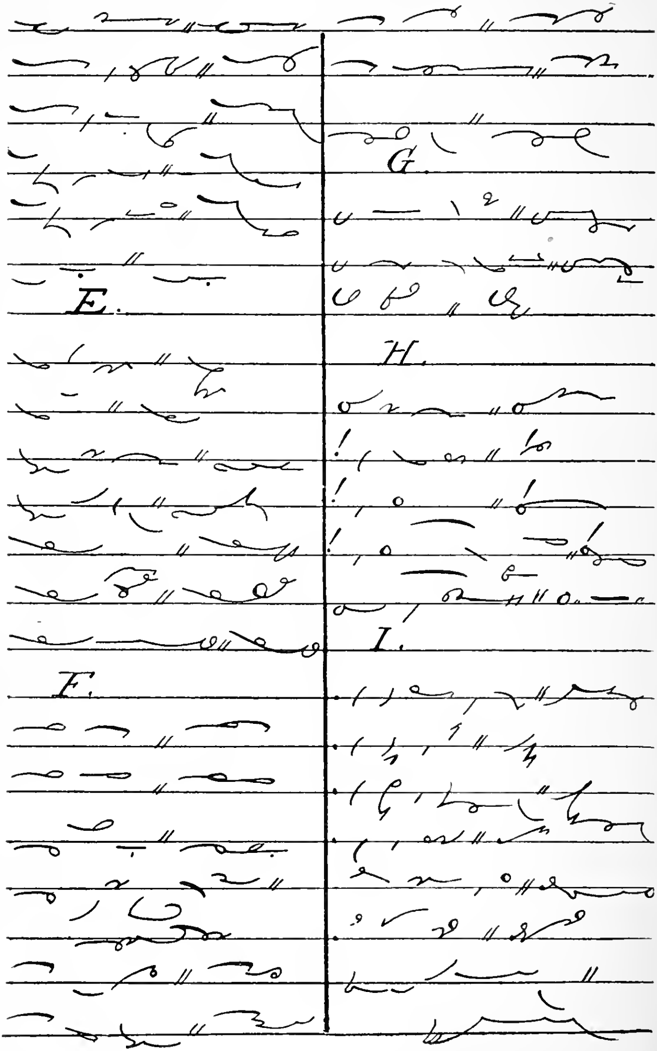
Your



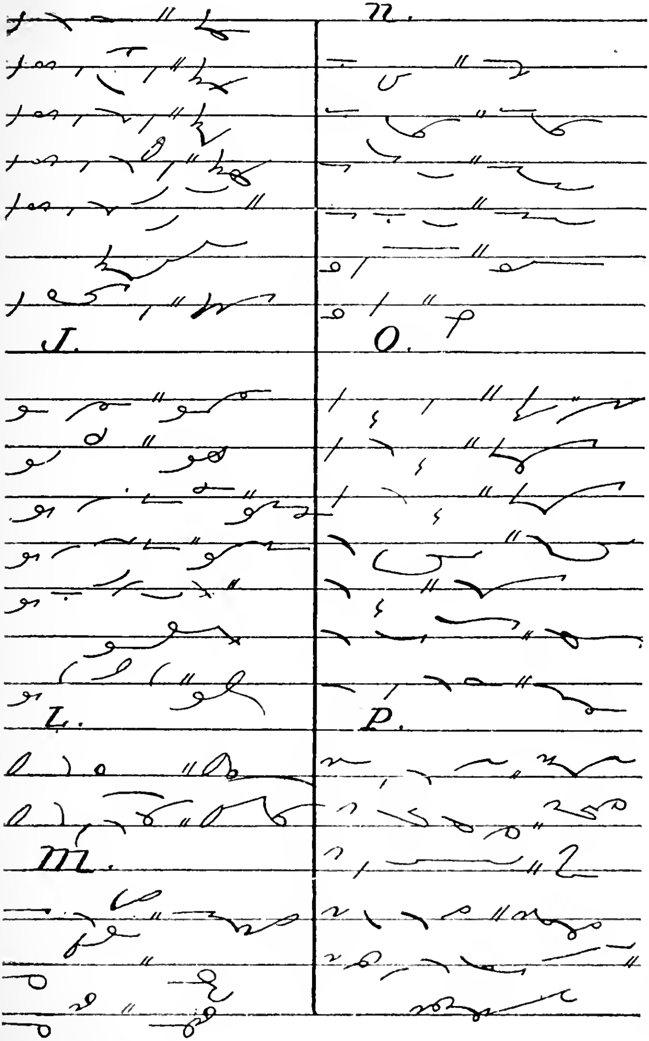
BUSINESS PHRASES.

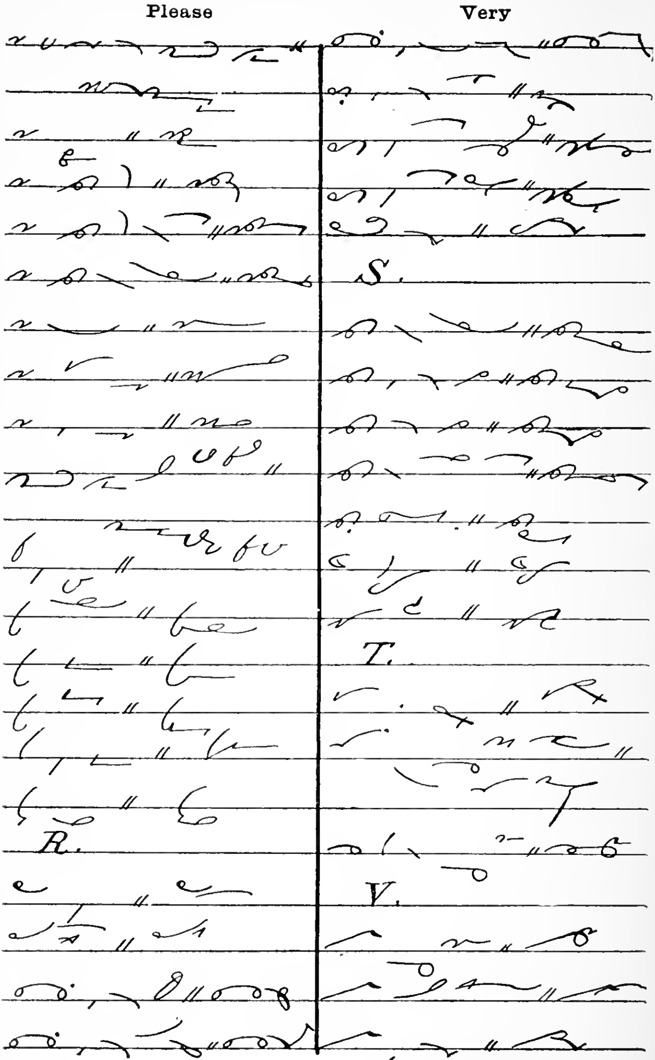


Deferred **Inclosed**



In **Please**




Please
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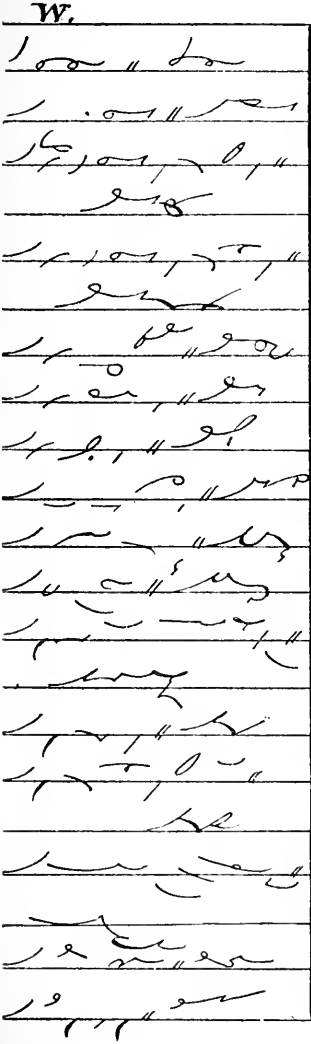
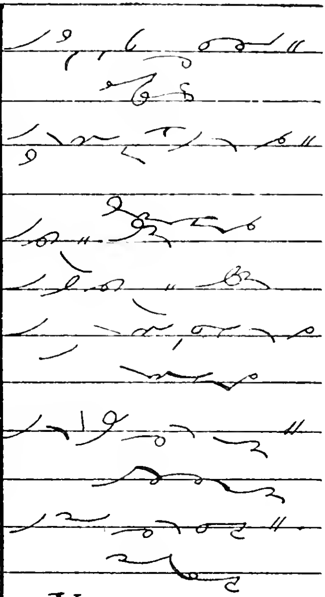
S.
R.
T.
V.

Was

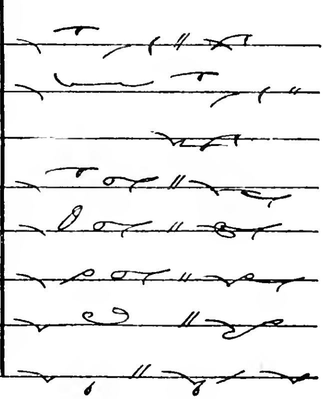
W.



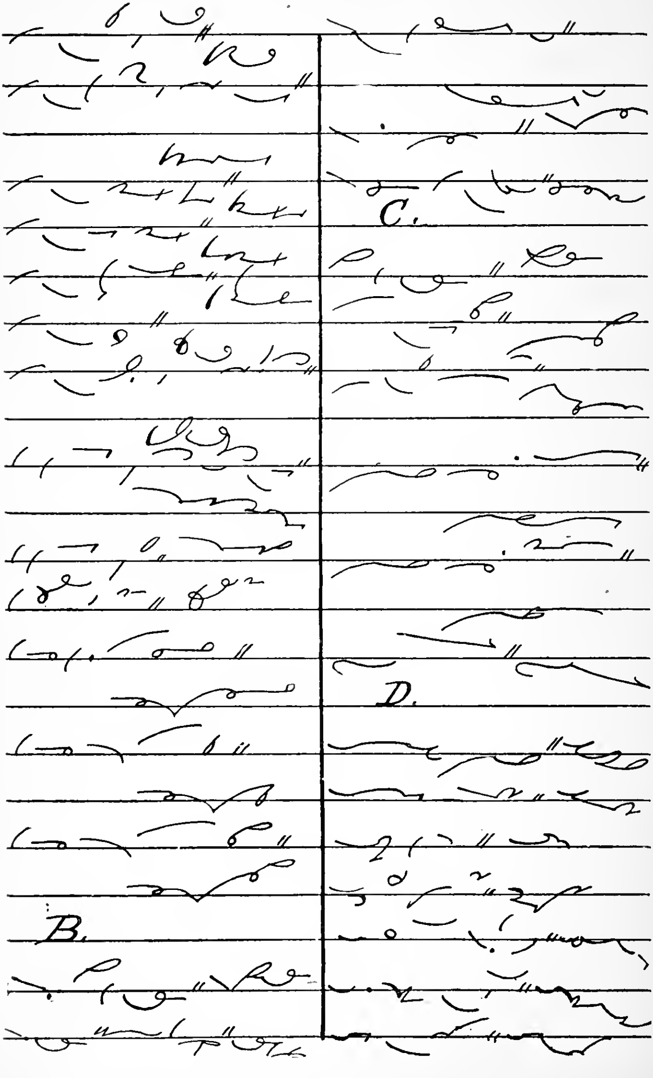
Yours



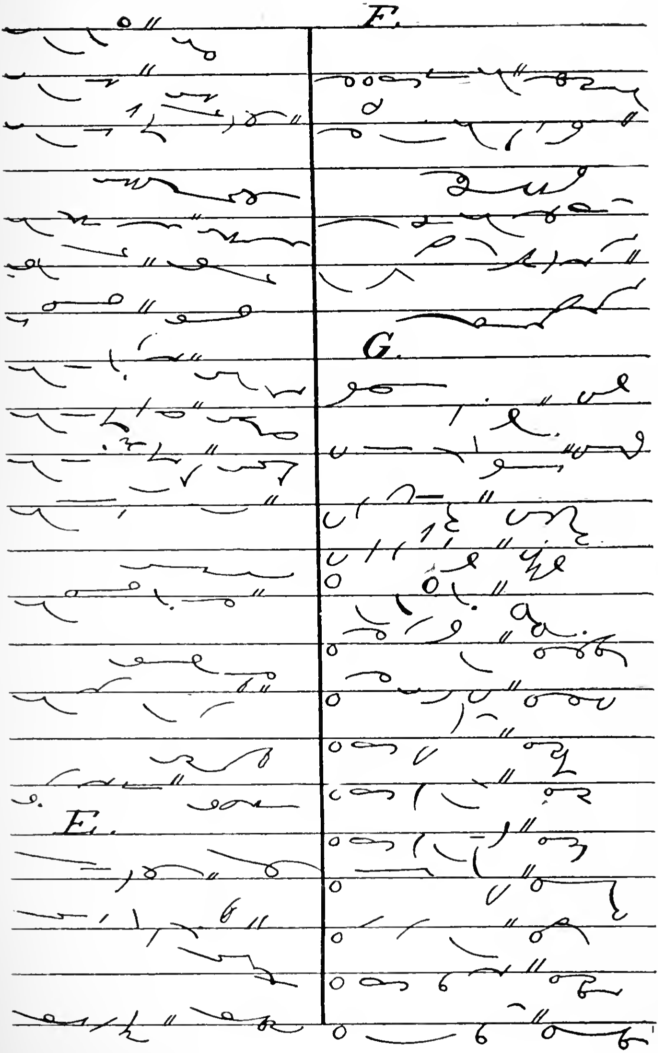
Y.

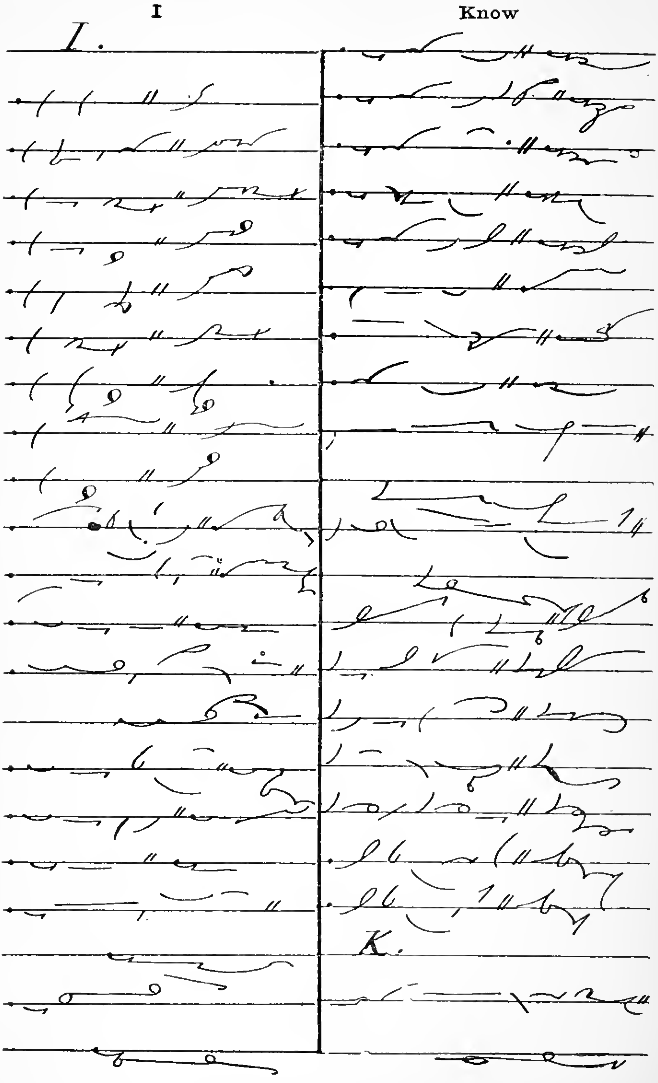


LEGAL PHRASES.

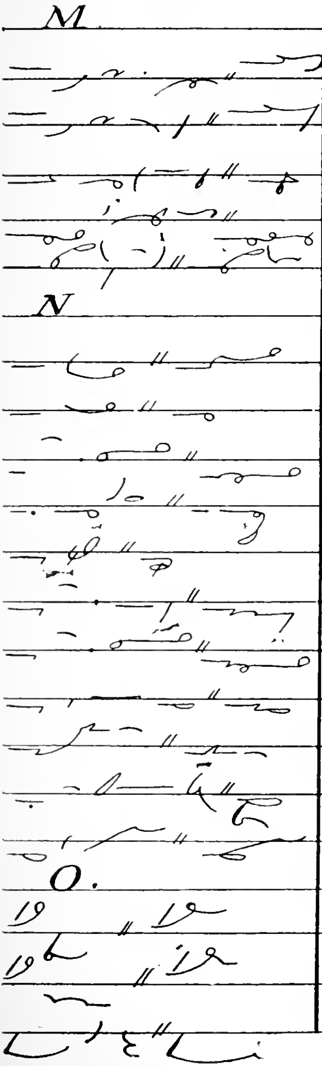


Did **How**

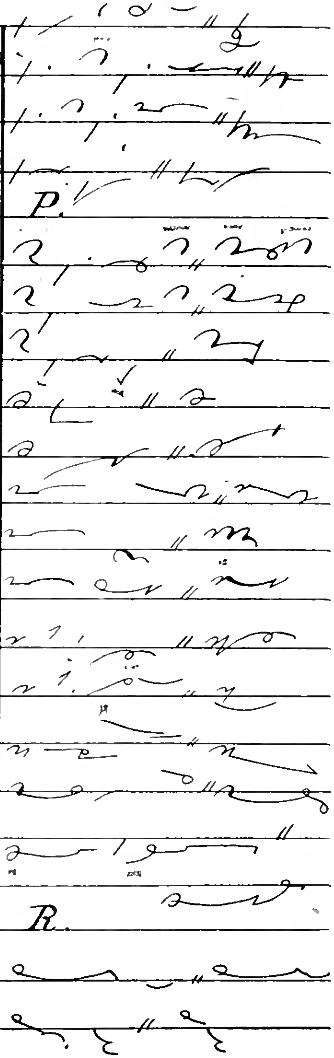



I
Know
I.
K.

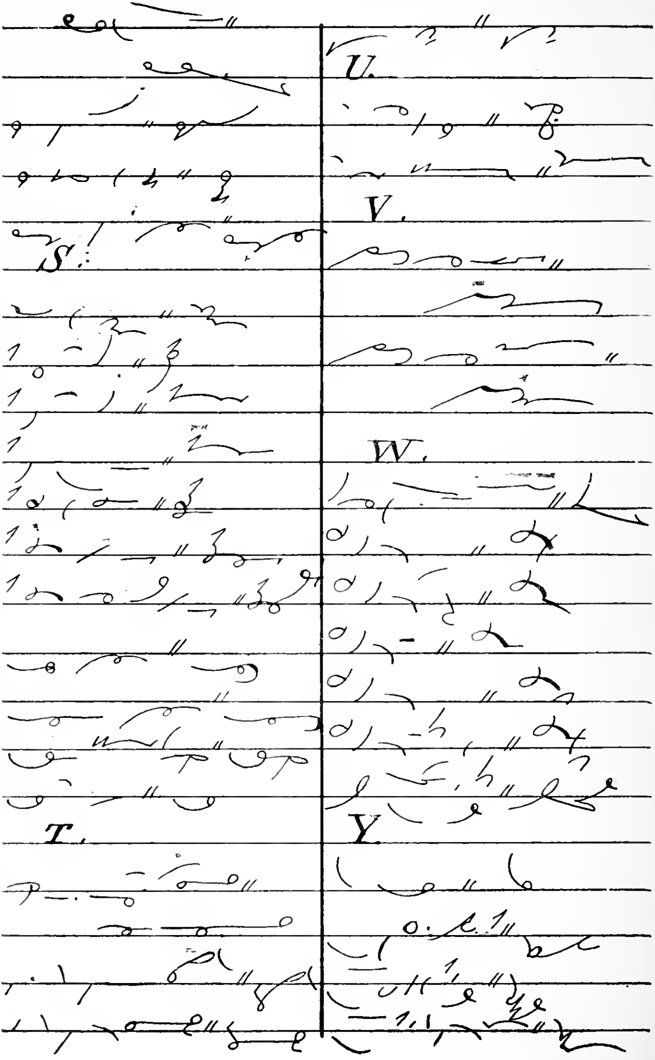
May



Rebutting



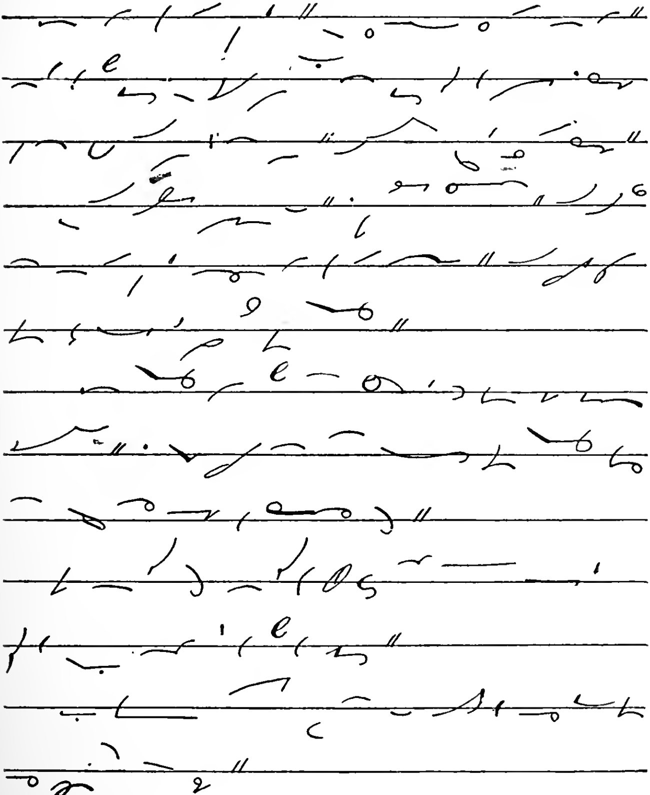
Re-direct **Upon**

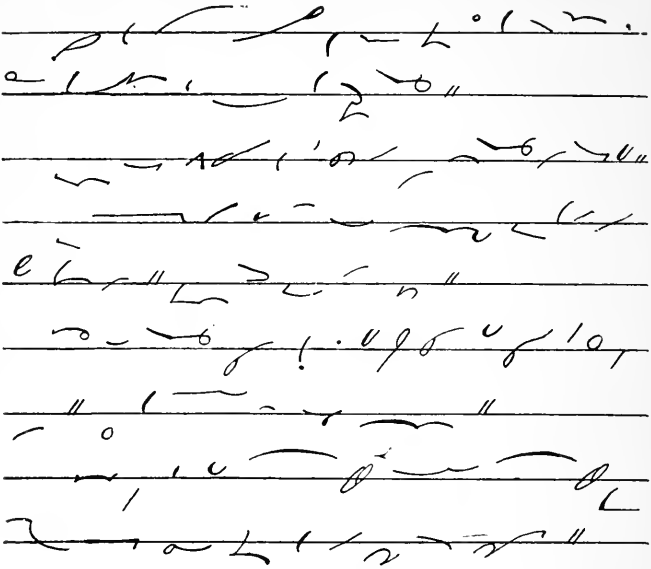


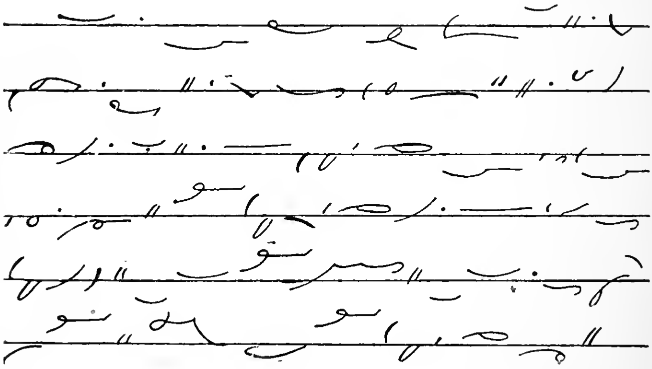
CHAPTER VIII.

GRADED READING AND WRITING EXERCISES.

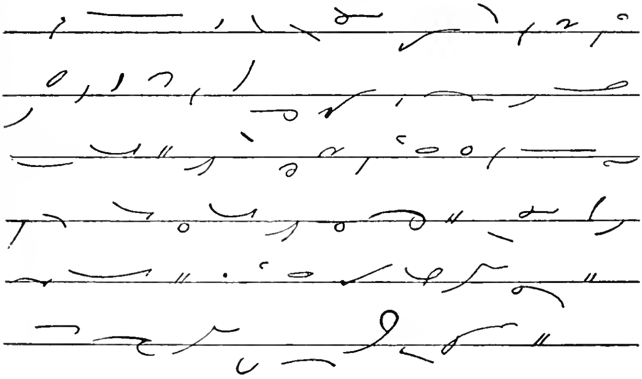
The Old Oak Tree.



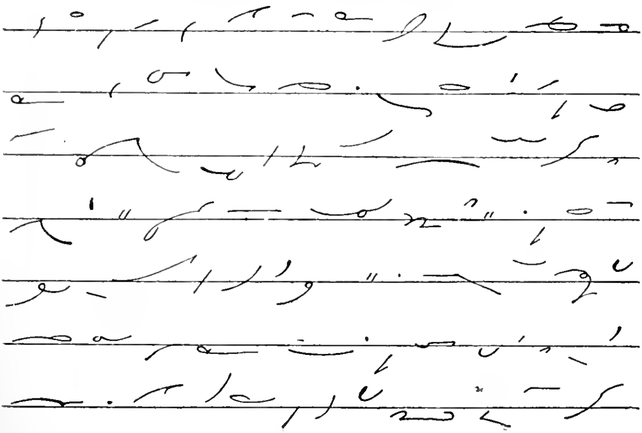


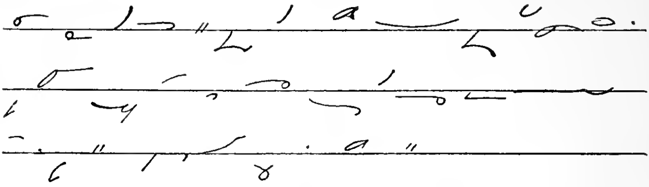


The Rose and Clay.

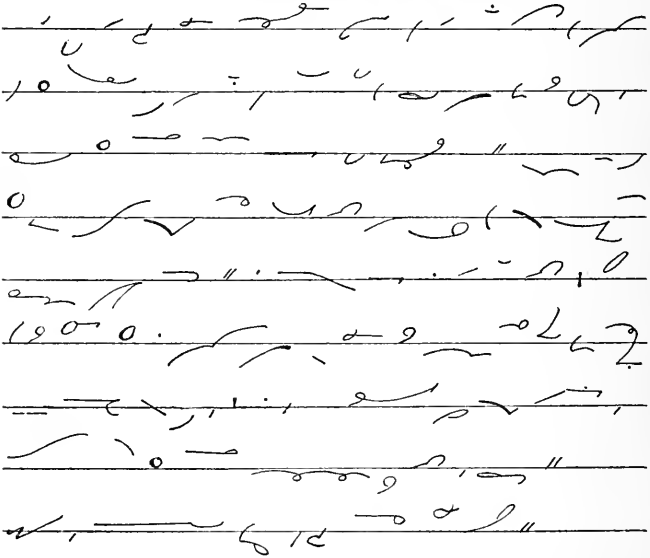


The Ox and Calf.

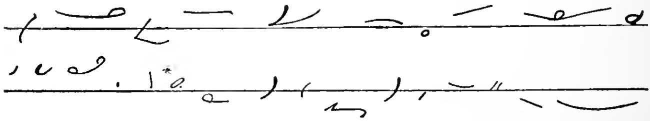


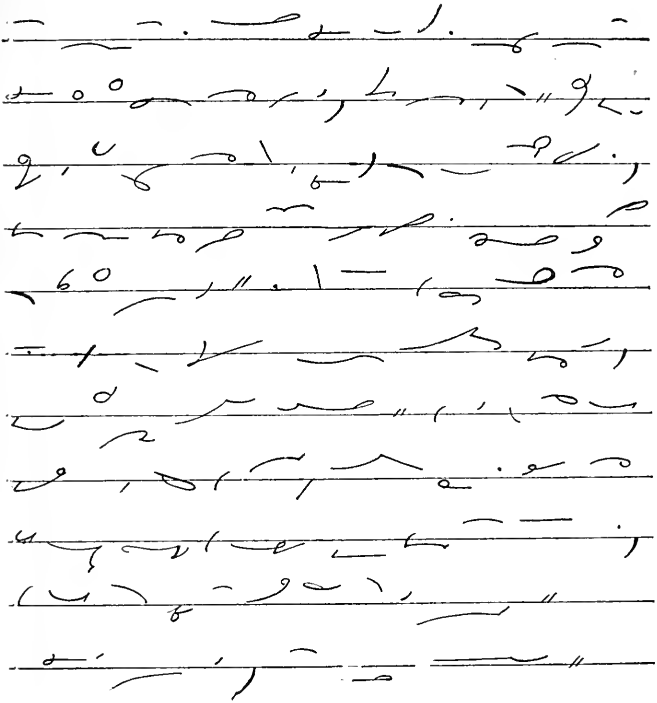


The Old Dame and Maids.

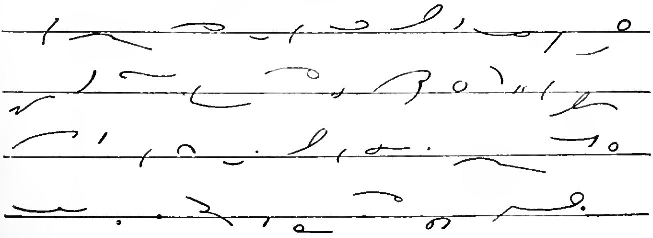


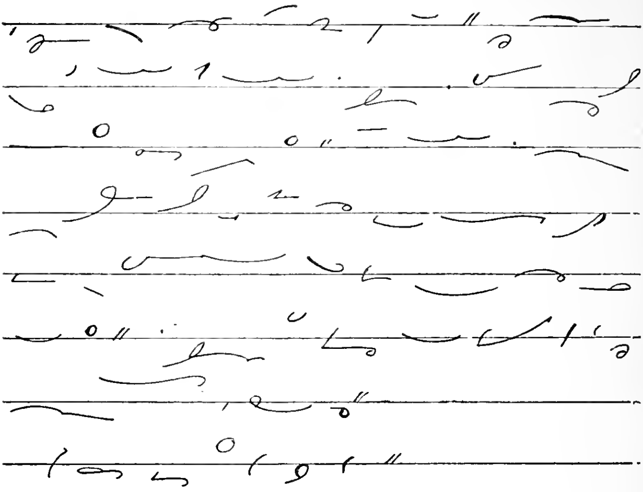
The Bees and Snail.



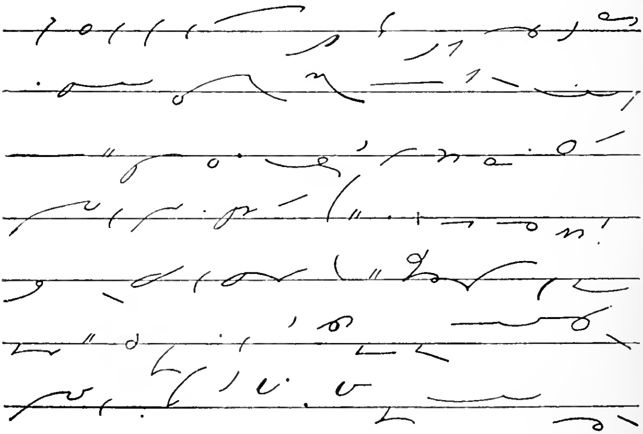


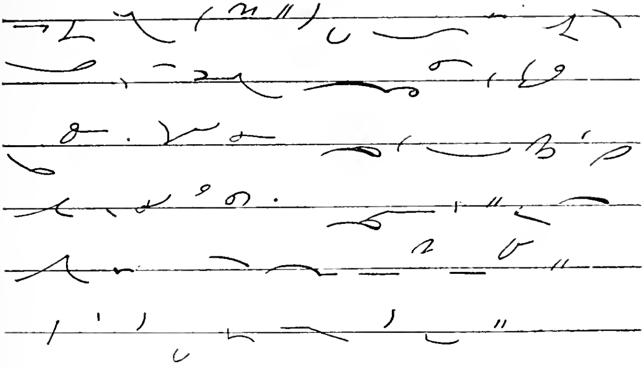
The Wolf and Fox.



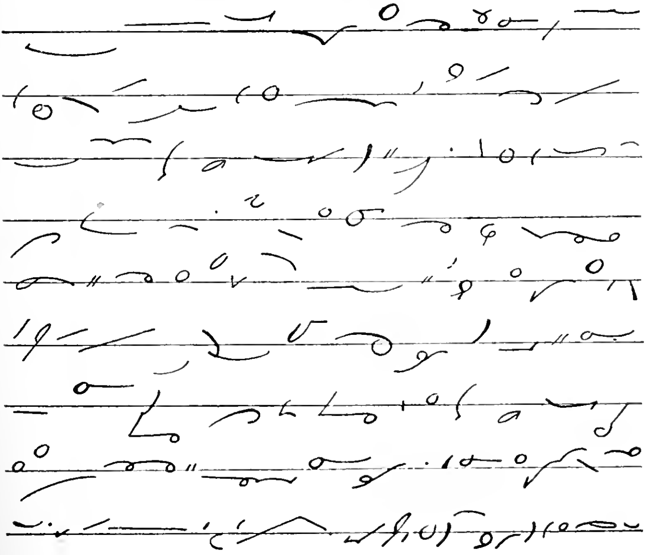


The Fly and Ant.

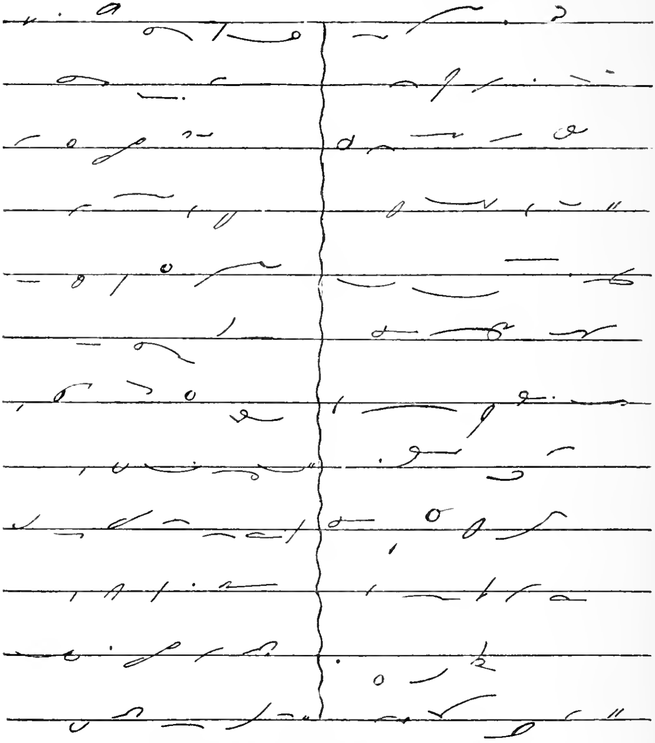




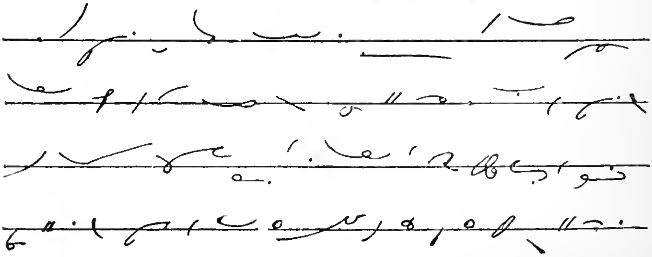
The Hart and Vine.

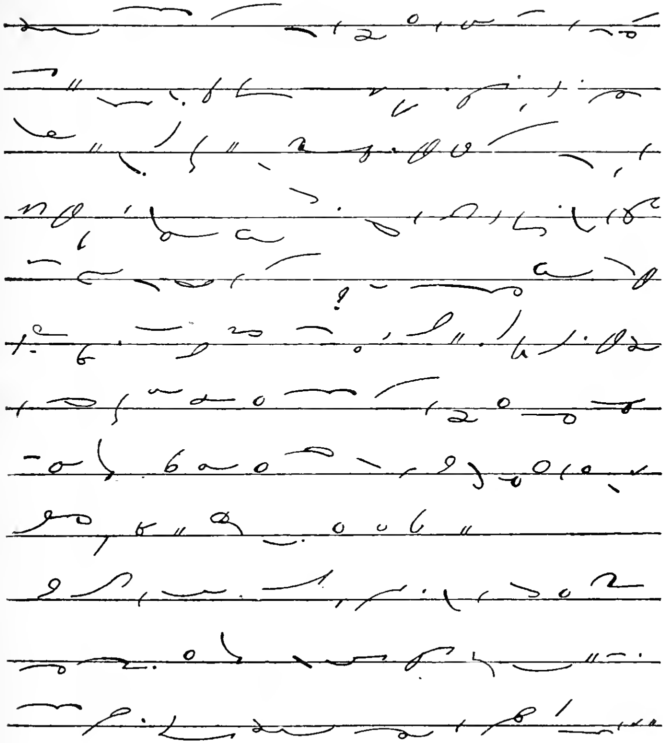


The Last Rose of Summer.

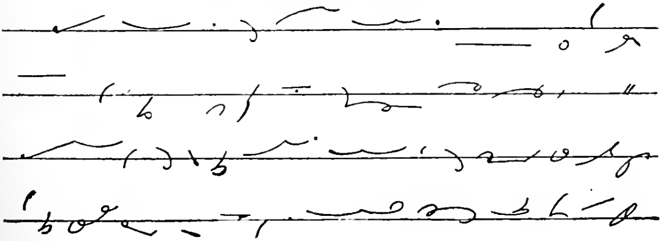


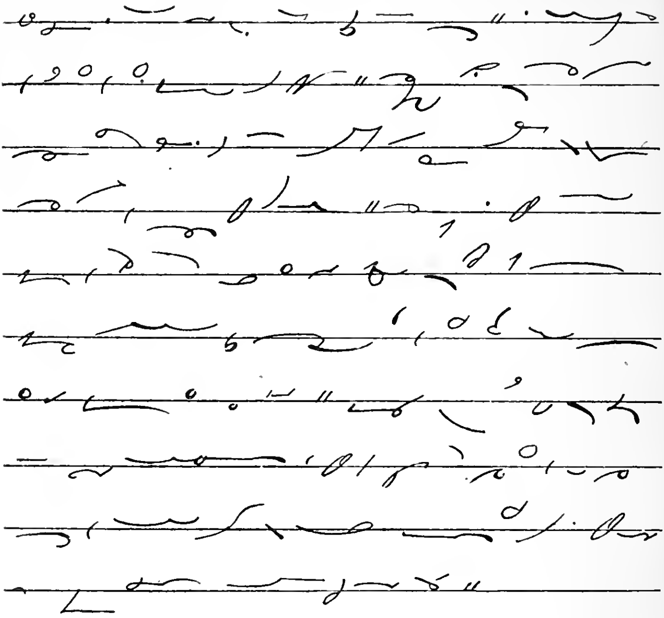
The Girl and Chickens.



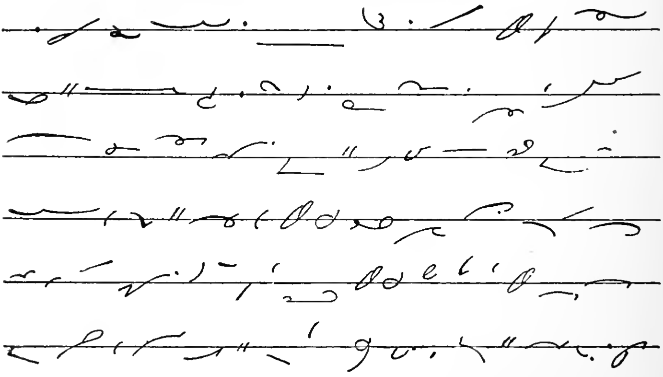


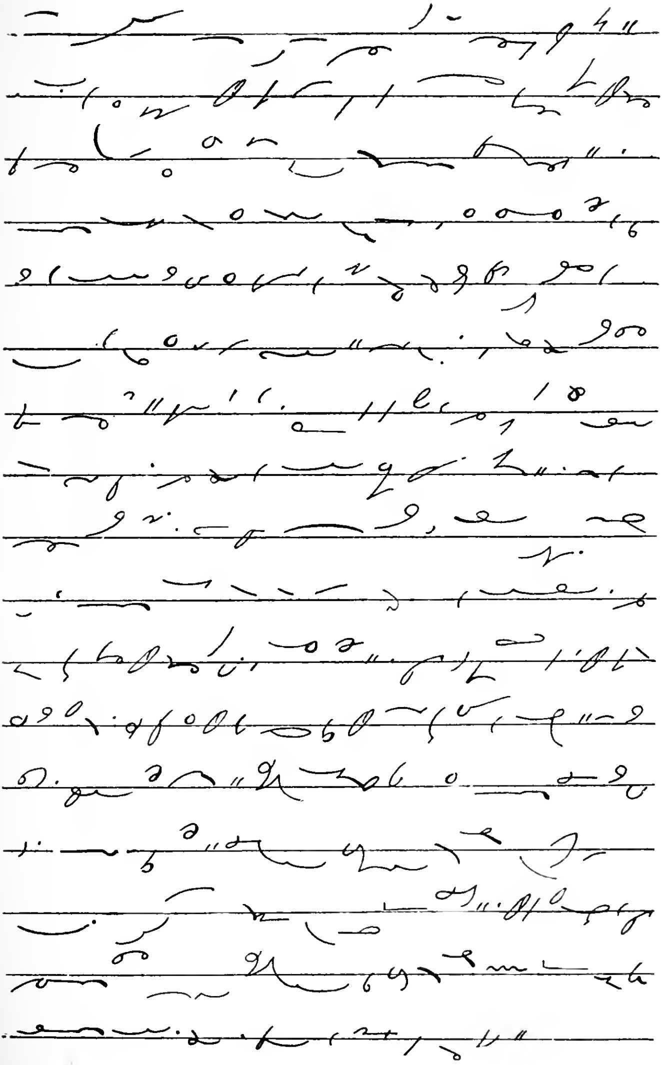
The New Frock.



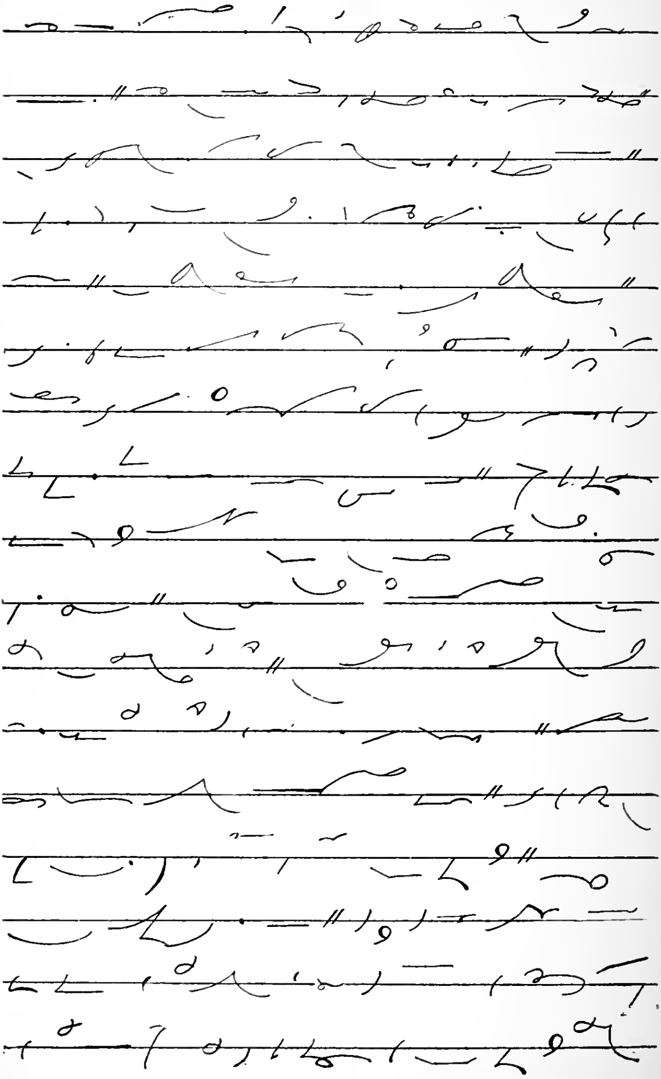


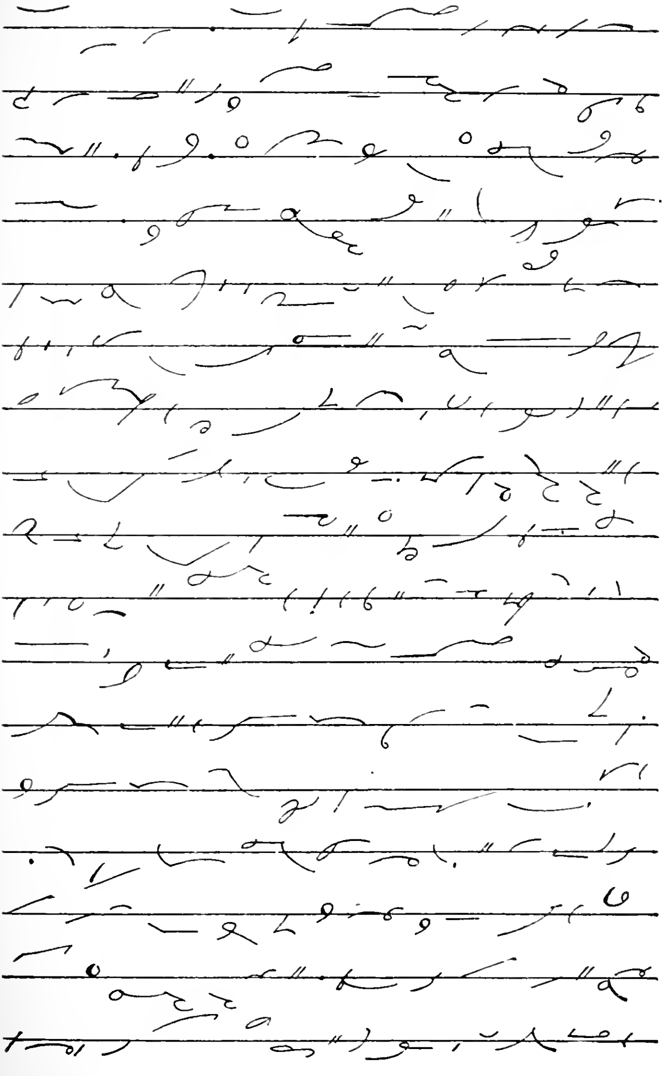
Bread and Butter.

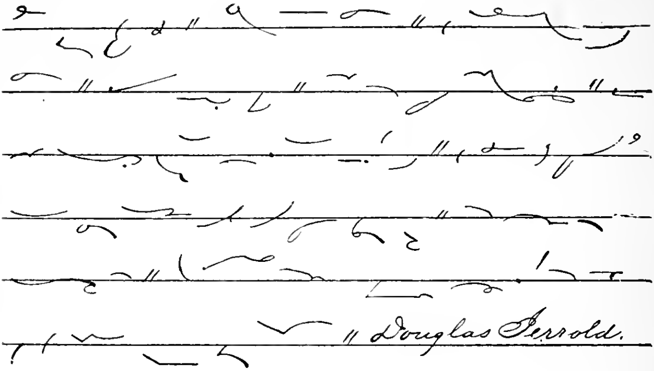




Lecture on Shirt Buttons.

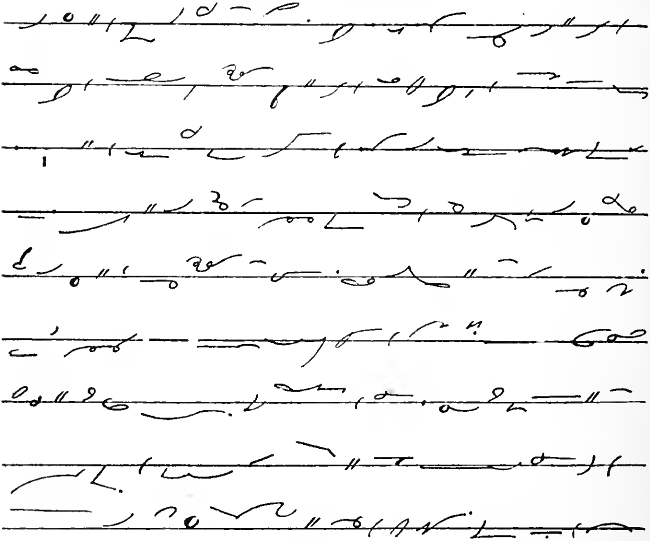


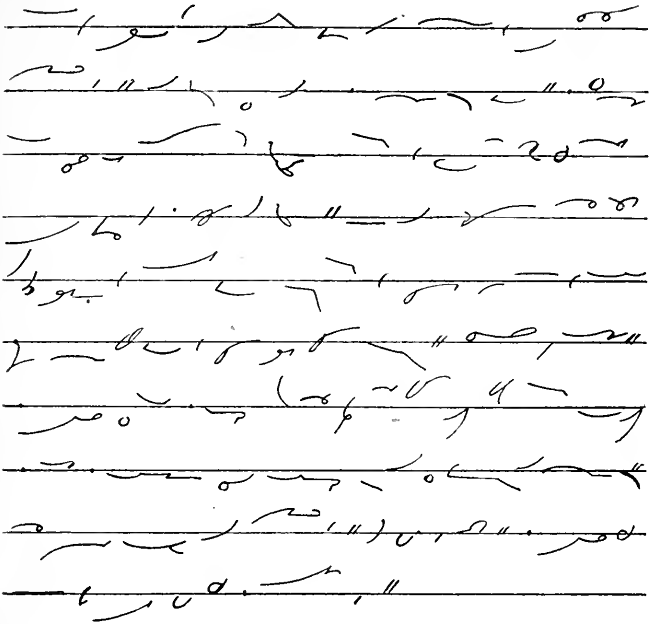




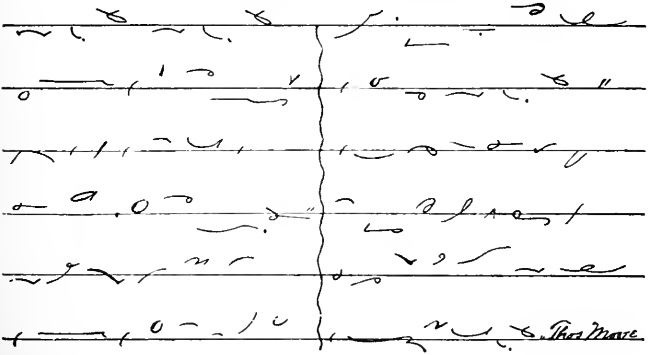
Douglas Jerrold.

Baby's Soliloquy.

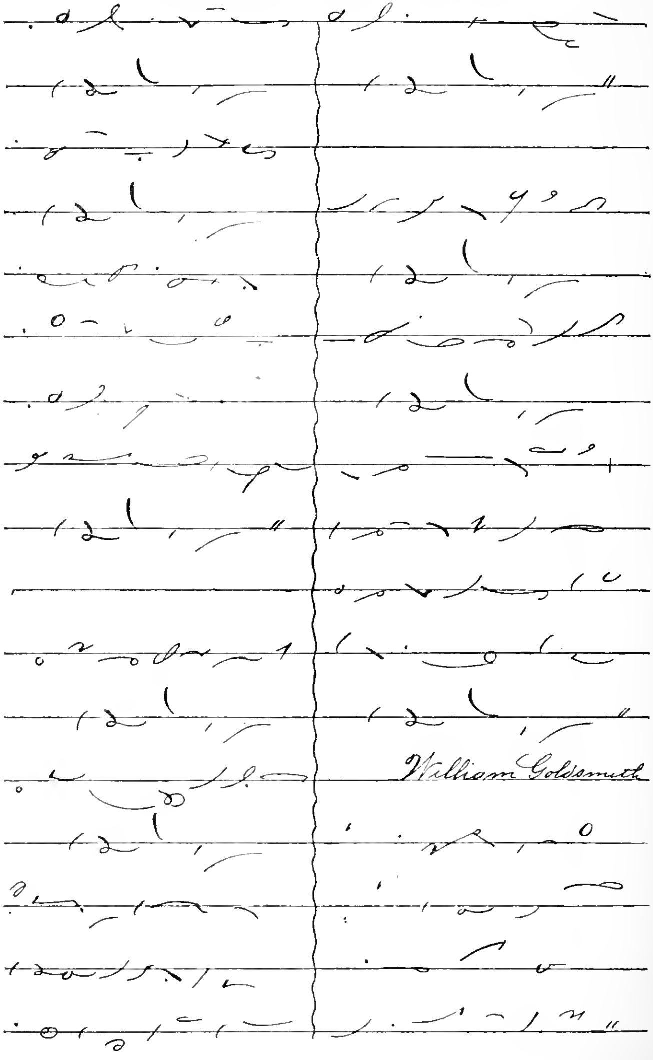




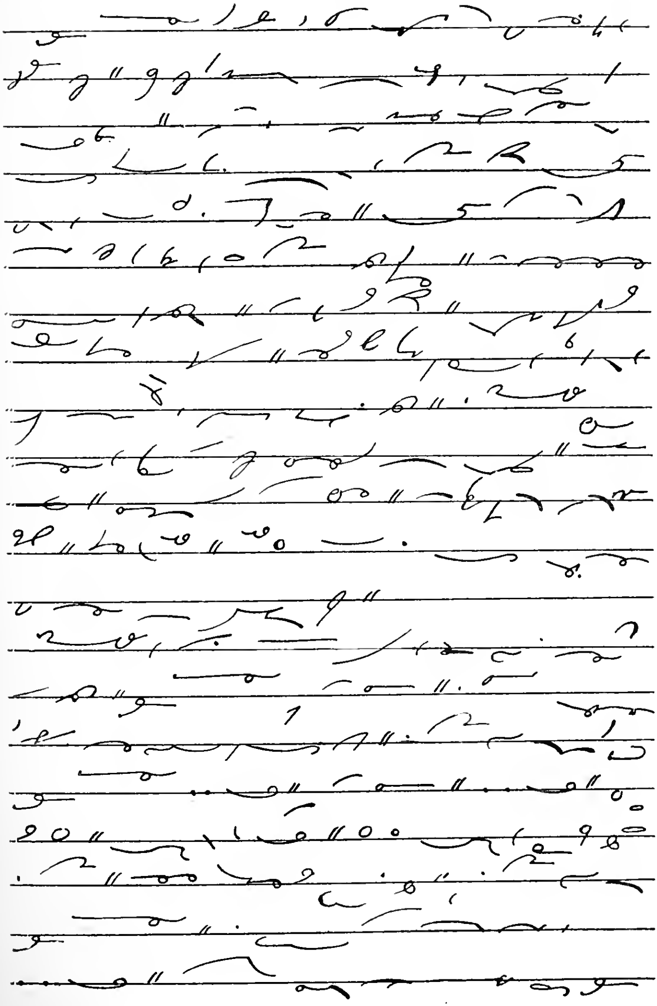
Those Evening Bells.

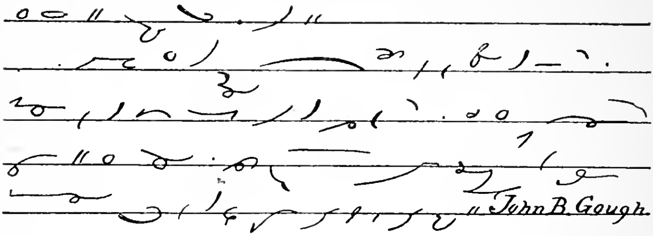


A Hundred Years to Come.


William Goldsmith

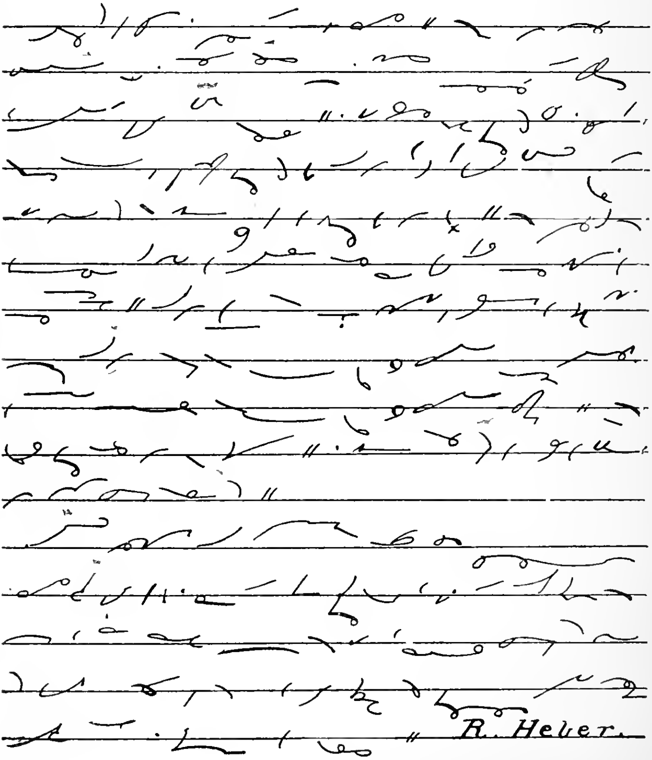
The Pilot.





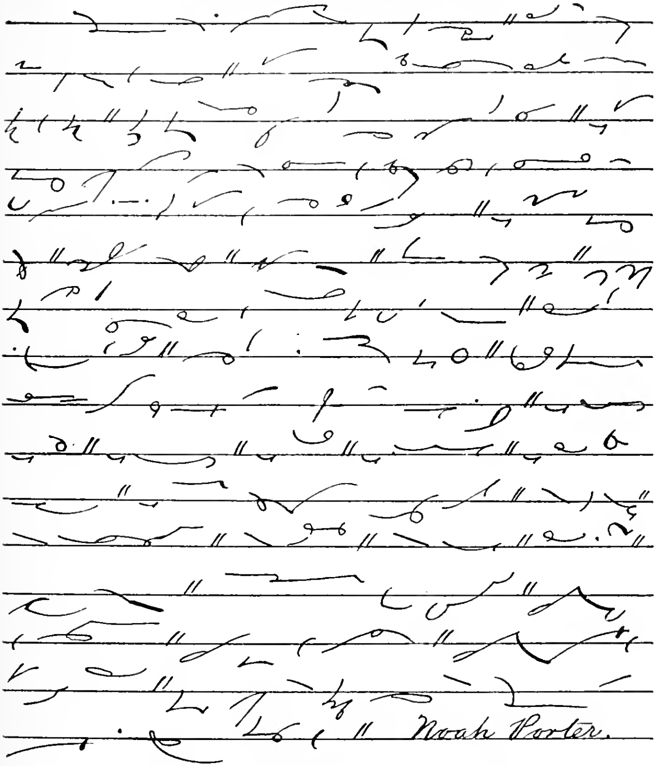
John B. Gough.

Stream of Life.



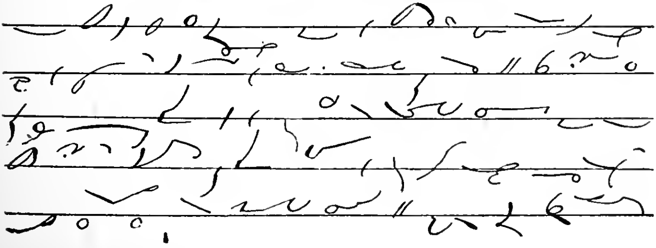
R. Heber.

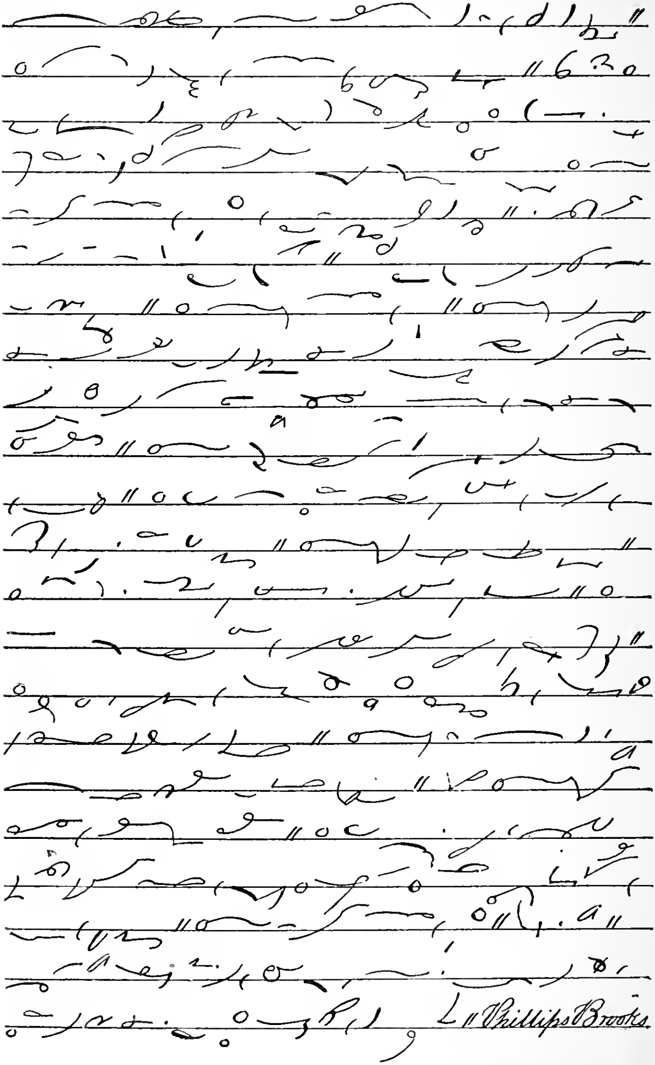
Advice to Young Men.



Noah Porter.

Lincoln the Shepherd.




Phillips Brooks.

CHAPTER IX.

ADDENDA.

1. ***Omission of Words.***—In other systems of shorthand it is common to suggest that in verbatim reporting many unimportant words may be omitted, to be supplied in making the transcript. In the earlier editions of this system the student was informed that he might pursue the same course. I am, however, convinced that it is a bad practice. He who omits words in writing will be liable also to omit them in transcribing his notes, and will often render an imperfect transcript. I have very recently known a writer of my system to be selected from among a large number of applicants for a valuable position simply because, as the employer said, "You are the only one of all that I have tested who can give me back my words; I find that stenographers are in the habit of leaving out all the small words, while you have put them all in."

2. It is bad theory to provide for leaving out any uttered word of a communication, and it argues the incompleteness and inadequacy of any system that recommends it. It is a much better basis of stenographic work to study and practice until you can write a dictation perfectly; and then if in taking a very hurried discourse you are obliged to omit words, regard it rather as an

indication that you need more preparation for verbatim reporting, and practicing for speed, press on to perfection.

3. The provision which this system makes for a brief writing of all the short phrases by single strokes makes it unnecessary to omit small words, as it is quicker to write them than to omit them.

4. The fact is, that there is no word but is at times important; although it may be unimportant in one connection, in another its significance is very material to the correct rendering of the sentence, and one who acquires a habit ot omitting a word because it is generally not of vital importance, is as likely to omit it in the hurry of rapid writing, when it is of great importance, as when its value is slight.

5. If a word is omitted in writing that must be inserted in the transcript, the writer must depend on his memory of the dictation, or on his judgment of the word demanded by the structure of the sentence, neither of which is infallible; and there are many cases in which either of two particles may be inserted to supply an ellipsis, and when to insert the wrong word would radically change the import of the sentence.

6. ***Omission of Consonants.***—Omit all silent consonants, one when doubled, and any other, the omission of which does not endanger the legibility of the word from which it is omitted; as, **f** from itself. myself, modification, gratification and identification; **d** from friendship and old; **g** from distinguished, length, etc.

7. ***Omission of Vowels.***—While most systems of shorthand are constructed on the principle of making as little use as possible of vowels, this system is based on

a different principle, and makes the utmost possible use of them. In utterance we give time and stress to the vowels, tripping lightly over the consonants, while in shorthand, as it is generally written, the vowels are discarded and only the consonants expressed.

8. The vowels being represented in this system by linear characters similar to those which are used for the consonants, they are susceptible to the application of the same contractions as are applied to the consonants. A vowel stroke is often capable of receiving several contractions, while, if the vowel were not written, the contractions would be impossible, and it would be necessary to write a stroke for each contraction which has been expressed, and made possible only by the use of the vowel. By the use of the vowel characters in such cases we secure, not only the legibility which arises from the expression of the vowel, but also secure greater brevity than can be possible by the use only of consonants. The outline not only expresses the word in a briefer character, but it comprises more of the elements of the uttered words.

9. If a vowel is necessary to the pronunciation, it should generally be written, whether it can take contractions or not. If it is the second letter of a word, it is always expressed by the position of the preceding letter, which may at the same time be so written as to express the contractions which would naturally follow and be added to a vowel if it were written; thus, in the word **nor,** in which the **r** following the **o** is naturally added to it by shading, the **n** is written on **o** position, and shaded to express the **r** which follows the position letter.

10. If a vowel begins a word, it is, as a rule, written, being so written on position as to express a following consonant. Inflected vowels ending words, especially short words, should always be written; as in **assay, allay, obey, alloy, allow, array, arrays,** etc.

11. Unaccented vowels in the middle or at the end of words may generally be safely omitted.

12. ***Omission of Short Initial Prefixes.***—These may sometimes be omitted.

(*a*) **Ac, ag, oc.**—May be omitted from such words as accord, according, accordingly, accuse, acknowledge, aggressive, aggravate, acquired, occur, occasion.

(*b*) **Al.**—May be omitted from such words as allow, allusion, almost, although.

(*c*) **Com, con.**—May be omitted from such words as confuse, confer, confess, compose, compute, comprise, contempt, congregation.

(*d*) **En, em.**—May be omitted from such words as enjoy, enjoys, enjoying, enjoin, encase, enclose, entice, engrave, employ, embolden.

(*f*) **Ex.**—In words beginning with **ex** omit **e**, and write **x** on the position of its following vowel.

(*g*) **In, im.**—May be omitted from such words as imply, implied, improve, improved, increased, ingulfed, inclosed.

(*h*) **Re.**—May be omitted from such words as reversed, reviewed, revived, revoked, report, reposed, replied, reply, replying, repealed, required.

13. ***Omission of Suffixes.***—It is customary in other systems of shorthand to omit many suffixes, but this system makes provision for either writing or suggesting all terminations. A business man said: "The two stenographers I have had from your school were the best I ever had. Among other things, I notice one striking fact, they never make mistakes in terminations. I have had many stenographers, but I never had one

before who was not continually making mistakes in terminations."

14. ***Technical Terms.***—It sometimes occurs in writing that proper names, technical words, or words of inconvenient length are frequently repeated. In such cases, after writing them once or twice, they may be represented by their initial letter, or by a brief suggestive outline, or by the principal elements of the words.

15. ***Negative Words.***—The writing of this class of words in this system requires no special instruction, because the prefixes or suffixes which distinguish such words are written according to the rules of the system; thus, in **illogical,** the prefix **il** is expressed by **i** on the **l** position. From a slight examination of the few following illustrative words, in which both the positive and negative forms are given, it will be evident that the means of distinction between the two needs no special explanation:

Logical, illogical; normal, abnormal; annul, disannul; constant, inconstant; politic, impolitic; thinking, unthinking; distinct, indistinct; reconciled, irreconciled; religious, irreligious; controllable, uncontrollable; noble, ignoble; able, disable; kind, unkind.

16. ***Shorthand Notation.***—Many schemes have been devised by stenographers for shorthand writing of figures in stenographic work, and while many of them are ingenious, none of them are used to any extent in practical work, the use of the Arabic notation being so brief and simple that most stenographers prefer to use it.

17. Short numbers expressed by only two figures may be readily and briefly written in shorthand, but it is to be questioned whether it is not better to write them in most cases by the use of the common numerals.

18. ***Proper Names.***—Initials and proper names are correctly and easily written in this system, while the phonographer is generally embarrassed by them. The reason for the difference between this and other systems in this respect is, that the alphabet in this system provides for all the letters of the alphabet, while the alphabets of other systems do not. If you will begin practicing the writing of simple proper names in shorthand, and then the more complicated ones, you will soon find that it is possible to write them legibly, and that by writing them in this manner you will save much time.

19. ***Punctuation.***—All the marks common to punctuation may be used in shorthand, as the stenographer understands their use; but in shorthand writing there is no time usually for adding the punctuation, except to indicate the end of sentences, which should be done from the beginning in all your shorthand work, that you may form the habit of doing it. Two parallel ticks seem to be the best indication of the period, since the single dot is used as a word-sign. In rapid writing, if there is not time for the writing of the period dots at the end of the sentence, the period may be indicated by a longer space between words.

20. ***The Dash*** is represented by a slight waved line.

21. ***Laughter*** is represented by the word written in shorthand.

22. ***Applause*** is indicated by the writing of the word in shorthand.

23. ***Emphasis*** is indicated as in longhand, by drawing one or more lines under the emphasized word or words.

24. ***The Shorthand Capitals*** are used at the beginning of a sentence, and in all other cases in which they are necessary.

25. ***Preparing Copy for the Printer.***—Written or printed matter for the printer is called copy. If it is written, it should be done in a plain, legible hand; but it is better, if possible, to have it done by the machine. In either case, the spelling, capitalization and punctuation should be correctly done. Emphatic words should be marked by drawing one line under them for italics, two lines to indicate small capitals, and three lines for large capitals. The writing should be done on only one side of the paper, or if on both sides, it should be indicated at the bottom of the first page by the word **over** written at the lower right-hand corner of the page.

26. ***Proof-reading.***—The printed matter prepared by the printer for correction is called proof. In large quantities it is usually in long sheets called galley proof. After the galley proof has been corrected, it is usual for the printer to furnish other proofs for a second and third correction. If proof-reading is among your duties, and most persons in business are likely to have more or less of it to do, make yourself familiar with the following two pages illustrative of proof-reading. These pages present and illustrate the use of the technical marks in ordinary use in correcting proof, and were prepared for this book by a professional proof reader. These marks being understood in the printing office, reporters and others, in correcting for the printer, should make use of them.

SPECIMEN OF PROOF-SHEET MARKED FOR CORRECTION.

Mr. THOMAS. I do not wish to presenr that as the view of × wf
δ the gentleman from Misssissippi if it was the view of another. All
stet I have ~~now~~ to say is, it was the correct view And let me say it ═ ⊙
⊢| was the correct view, for this reason, that the committee were re- ⊥
stricted as to evidence, and could not go to the centre of the evi- ✓
dence referred to them in the pending contest; and ~~and~~ no gentlemen of δ ?
that committee influenced by any view of the case which he might
have from having looked into the evidence relating to the eq #
tr contest pending. In the case Clark *vs.* Giddings, I believe the
majority of the Committee on Elections thought Clark could be un over
seated after he had been admitted to a prima facie seat and had ital
been sworn in.
run in And it turned out that he was afterward unseated. Perhaps ¶
I am about to speak hastily, but I will say I think, if I knew now that|
-| today that Wiltshire would upon the hearing of his contested-
⊂ # elect ioncase be declared not elected to the seat, still it would out see copy
be the duty of the Committee on Elections to report this resolu -|
cap tion, and the duty of the house to admit him to a seat, until the
question of fact is ascertained and the case decided upon its merits.
,| The committee have nothing then, to do with that view of it; that
is a matter to come up hereafter. Is there any objection to that ?|
□ Now let me go back to what I was about to cite, to show that this l.c.
? (certificate is in proper form, or in form words which I do not con- in the mode pointed out in the statute.|
sider material), to the case of Foster against Caesar. In that æ|
case the governor had issued a proclamation as to which the com-
δ lead mittee say it is a blank in reference to' the 21st district, and they spell
did not consider it.
tr Upon the very face of the certificate the Governor states that l.c.
i| as the acting governor had faled to issue a certificate, for that
reason he (the governor) certifies " that the fore going statement ✓ δ
a| lead with the explanitory notes" is a "full, true, and correct exhibit
of the votes polled for the Representative from the third congres-
sional district of Arkansas, Mr. WARREN. ❞ [ ]
tr # I yield fifteen minute sto the gentleman from Tennessee [Mr.
s. caps Harrison].
caps Mr. HARRISON. I want to ask the chairman [Mr. SHANKS] if the s.c.

EXPLANATION.

δ	**also written *dele;* Lat. *delere*, to blot out; a technically-shaped terminal ∂ (d)**
stet	Lat. *stet*, let it stand. The dots under should not be omitted
|—|	em* dash. An en* dash may be more clearly expressed thus |–| en dash
tr	the first two letters of the word ***transpose***; reverse the order of words or letters
run in	make no paragraph. The line is indispensable, but this with no ¶ will be plain
-|	hyphen. No other mark, or remark, is necessary in the margin of proof
⁀	bring words or letters close together
□	em* quadrat. An en* quadrat should be marked en#
⟲	turn around. This mark is different from a ∂ but is frequently mistaken for it
⌊	bring out to line, or bring thus far to left. To move to right express thus ⌋
lead	a thin metal plate used between lines.† Surface of lead shown on opposite page
tr#	transpose space so as to make proper words; change one space with another
X	substitute perfect for imperfect type
wf	the first letters of the words *wrong font*. A font is a series of type
==	make words or letters range, or line properly
⌣	push down below type-height so as not to appear
✓	observe matter encircled. This mark does not necessarily suggest error‡
?	correctness of matter encircled is questioned
eq#	equalize space between words or lines
over	take over to the beginning of the next line
ital	use Italic type. Roman type should be indicated thus rom
¶	make paragraph.
out see copy	insert as copy. This means that matter is omitted, for which see original copy
?|	interrogation-point. This reference should not be confounded with the query mark
l.c.	use lower-case letters. The ordinary body-type of a book is called lower-case
diph	diphthong. The kern over represents a ligature, and should always be marked a͡e|
spell	spell instead of using figures; or the word or words may be written in the margin
ʻ∨	inverted comma. One of two points being wrong (‘,), both may be marked ʻ∨
δ͜	take out, leaving no space. The mark below the δ means close up
s.caps	use small capitals. One letter may be marked s.c. or it may be indicated thus a͇|
caps	use capitals. One letter may be written in margin, thus a≡|

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* An em quadrat is a space the thickness of the letter *m* of the type used; an en is half that thickness, or a space equal to the letter *n*

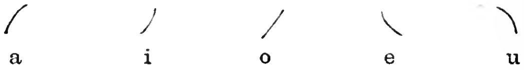
† The word *lead* is also used as a verb, and means to lead out, or put leads between the lines

‡ These marks should never appear unnoticed in margin of proof returned to printers; the necessary correction should be made or the reference marked off

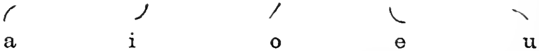
LONG AND SHORT VOWELS.

1. Those who may desire to employ a more definite expression of the vowel sounds will be interested in the following method:

LONG VOWELS.



SHORT VOWELS.

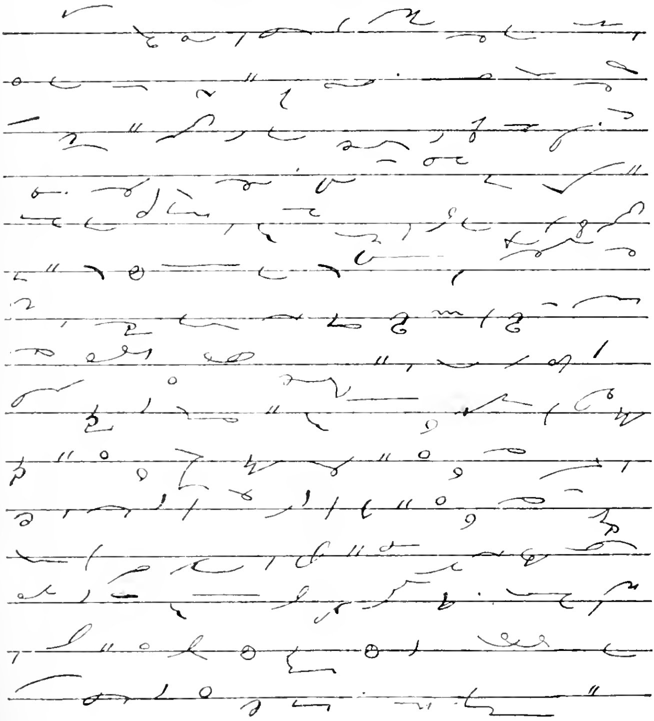


2. This use of the full length vowel characters to represent the long vowels, and the expression of the short vowel sounds by the same characters written half length, would make it necessary to dispense with the application to the vowels of the principle of diminishing to express an added **t**, **d**, or **m**, **n**. In so far, however, as the initial vowels are concerned, this is not a very important consideration, because both the **t**, **d**, and **m**, **n**, following an initial vowel, are expressed by writing the vowel on position.

3. This distinction would occasionally prove valuable; as, for instance, in writing the word **premise**, which is either a verb or a noun dependent on the accent and the sound of **i**, its long sound being heard in the verb, and its short sound in the word when used as a noun. In writing these words, the **i** should be written downward to express the final **s**. If it were written long, the characters would express the verb prē-mīse′, while if written short length, they would express the noun prĕm′-ĭse.

4. The following illustrative exercise shows the method of writing the vowels so as to express the distinction between the long and short vowel sounds.

Success in Life.



EPITOME OF THE RULES.

RULE 1. Write initial consonants positionally, to express a following vowel.

RULE 2. Write initial vowels downward, positionally, to express a following consonant.

RULE 3. Write initial vowels very slanting, positionally, to express a following consonant.

RULE 4. Write initial diphthongs positionally, to express a following consonant.

RULE 5. Write coalescent characters positionally, to express a following vowel.

RULE 6. Write the long characters and **p, g,** and **l** longer to express a following **m, n,** and still longer to express another **m, n.**

RULE 7. Enlarge all surface characters to express a following **t, d, th,** and still larger to express another **t, d, th.**

RULE 8. Make short characters half length to express a following **t, d, th**; and make them minute to express a following **m, n.**

*RULE 9. Make surface characters minute to express a following **l, ly, fly, ing, ling**; make **l** minute for **fl, fly, ly, ling, fling.**

RULE 10. Write surface characters, straight **t, y** and **z,** and the oblique characters irregularly to express added letters. See specifications, pp. 71–75.

RULE 11. Shade the beginning of a vowel to express a preceding **h.**

RULE 12. Write only the stem of modified terminations, omitting the modifying final syllable.

RULE 13. Write phrase-word signs of the first method on the 1st, 2d, 3d, 4th, 5th positions to add the words **a** or **an, the, I, to, you.**

CHAPTER X.

THE AMANUENSIS.

1. A person who writes shorthand in an office for a business, or literary man, is called an amanuensis. The work which he does is that of writing in shorthand from dictation, letters, contracts, business papers, and various memoranda, or manuscript for sermons, bills, pleas, speeches, and books; either transcribing them by writing them out in longhand or on the writing machine, or filing them for future reference. He also frequently writes the conversations which occur between his employer and persons who have called to talk business with him.

2. The uses which are thus made of the amanuensis are not confined to any particular kind of business, but are general; in banks, insurance offices, commission houses, manufacturers' offices, publishing houses, railway offices, agencies, newspaper offices, law offices, and the studies of ministers, literary and scientific men. Indeed, it is almost impossible to enumerate the various departments of activity in which the amanuensis and his art have become most important agencies for facilitating the expression, transmission and recording of thought.

3. The chief part of the commercial amanuensis's work consists in taking letters from dictation. The correspondence of a large business house involves great labor.

Before the use of shorthand was applied to it, every correspondent for a house required a thorough knowledge of the business, and often a house employed several correspondents who devoted their entire time to answering letters by means of the pen. Now, a single correspondent, aided by a shorthand clerk with his writing machine, can easily do the work which formerly required several correspondents. The morning mail of a house is received. The correspondent opens letter after letter, quietly dictates their answers to his stenographer, and often in an hour's time the replies to fifty or one hundred letters have been dictated.

4. Having thus disposed of the morning's mail, the correspondent is at liberty to devote his attention to other important matters connected with the business until the arrival of another mail, while the amanuensis proceeds to transcribe, in longhand or by the writing machine, the letters from his shorthand notes, making copies of such as need to be preserved, and preparing all for the mail. If the time of the amanuensis is not all occupied in doing his regular shorthand and transcribing work, he is employed in filing letters, writing circulars, assisting on the books, making bills, doing collecting, attending to telegrams, etc., by which means he has an excellent opportunity of becoming acquainted with the various details of practical business life.

QUALIFICATIONS.

5. ***Character.***—As a foundation, the amanuensis must be possessed of character, so that he will feel the responsibilities of his position, and strive to make his services valuable to his employer, "He occupies a position

of trust and responsibility, and no professional or business man will wish to employ as amanuensis a person in whom he cannot repose perfect confidence," therefore he must be honest and faithful. He must be orderly in all his work, and prompt in its accomplishment, neat in his personal habits, and gentlemanly in his deportment. "He must possess the ability to guard as a sacred trust all the knowledge he may acquire of his employer's affairs."

6. ***Education.***—There are many positions which the amanuensis of limited education can fill acceptably, but such positions are not to be desired, because the work to be done is of a comparatively low order, and the remuneration which such positions afford is so much less than that of first-class houses, in which the correspondence is conducted by gentlemen of education, intelligence and refinement.

7. It is true that stenographers of limited education have in many cases succeeded in rising in their profession, but such were persons either of superior mental powers, or were fortunate in securing unusually favorable surroundings.

8. No one can expect to succeed in amanuensis work who has not the advantage of a good common English education. He must be able to read intelligently, and to write legibly. He must have a general knowledge of words which only reading can give. A liberal education will not only add efficiency to the stenographer's services, but is a foundation from which he may confidently expect to rise to distinction in his work, or to rise from it to a position of greater distinction and profit.

9. If you have not the advantage of a good education, if you are wise, you will improve every opportunity to increase your knowledge by conversation, by attending lectures, and especially by reading—thoughtful, thorough reading. If you have not a good knowledge of the English language, let this be your first acquisition. Learn to spell, to read, the use and meaning of words, and how to punctuate.

10. Many persons have graduated from the high school or college who cannot spell correctly, and who are ignorant of the fact. Such persons will soon discover their deficiency when others begin to read their transcript. A poor speller cannot fill a position of any importance, for no good business man will tolerate poor spelling, or incorrect capitalization and punctuation in the transcripts of his dictated letters. Even though he may not himself be expert in all these things, he will soon notice the errors of his clerk, and politely, or otherwise, dispense with his services.

11. The practical means an employer has of forming an estimate of his amanuensis's ability is in the appearance of his transcripts. It does not concern the employer what system of shorthand his clerk writes, or whether he spent a month or twelve months in learning it; if his transcripts come out from the machine beautiful, like coins from the mint, he congratulates himself on having secured a skilful amanuensis.

12. From these considerations, it is not only evident that a good education will go far toward making an amanuensis a valuable clerk, but that without an education it is almost impossible to become a capable amanuensis.

True though this is, no one should despair. The study and practice of shorthand is a whole education in itself. Three or six months spent in its acquisition will go far toward giving an extended practical use and knowledge of words. If the student of shorthand is deficient in the English branches, their study and that of shorthand should be carried on together until final success is reached. Many persons of limited educational advantages and acquirements have, in a comparatively short time, become practical shorthand writers, by making shorthand and Webster's Dictionary their daily companions.

13. A student who spells badly should at once begin a list of the words which he spells incorrectly, increasing the list by all discoveries which he makes of his deficiencies in this respect, daily looking over the list and writing the words correctly, until he has practically become a good speller.

14. ***Shorthand.***—An amanuensis does not generally need to write as rapidly as a court or general reporter, but must have a speed of one hundred to one hundred and fifty words a minute on average business phraseology. He must have an attentive ear, to catch all of a dictated sentence, for it is his duty to take down every word of it, and any changes that become necessary from imperfect dictation should be made in the transcript, not in the notes. He must be able to carry a sentence in the mind, so that if the dictator speaks rapidly away from him, as is sometimes done by a man thoroughly acquainted with the subject of his letter, he may retain the sentence, and by increasing speed, take also the new sentence and overtake the dictation.

15. The ability to read the notes readily and correctly is of equal importance, so that no time may be lost in deciphering them, and no errors committed in their transcription. One who writes so slowly that he is frequently obliged to request the dictator to repeat, or who reads so poorly as not to be able to instantly read any dictated sentence that may be asked for, or who makes incorrect transcripts,even in the more unimportant parts of the speech, will not gain the confidence of an employer, and will be liable at any time to be replaced by an amanuensis who understands his business.

16. ***Penmanship.***—Although the machine has generally superseded the pen in correspondence in business houses, still plain, strong, graceful penmanship will, in many business houses, be regarded as an important qualification of the amanuensis. Therefore, if your penmanship is faulty, study to eliminate all unnecessary strokes, to make it plain, to make the similar letters uniform in size, and all uniform in slant and curvature. Make the extended letters rather short than long. Make capitals the same height as extended letters, and very simple in form.

17. ***The Writing Machine.***—The amanuensis should have a perfect acquaintance with the machine employed, that it may be kept in good working order, and promptly put in good order when it fails to respond. He must be able to do any kind of machine work that may be demanded, do it correctly, promptly, neatly and rapidly. Study carefully the instructions on care of the machine.

REGARDING A POSITION.

1. Do not seek a position until you are well qualified to fill one.

2. Having good speed in shorthand, and ability to read without hesitancy, together with adequate speed in machine writing, and having practiced copying letters, especially business letters, until you can type-write them quickly in a faultless and elegant style, you may be considered prepared to seek a position in some business office.

3. Positions are frequently secured by advertising for them in the newspapers, especially the dailies. In the application seek houses and firms doing a large business by correspondence. Every kind of business is carried on more or less in this way; even large farmers and stock breeders now require the aid of the amanuensis.

4. In presenting your application for a position, do not claim more ability than you can demonstrate you are the possessor of, but be satisfied to let the character of your work speak for you.

5. In taking a trial dictation for a position, do not lose your senses, keep cool; it will make you master of the position. Do your work quietly, without affectation or ostentation. For your trial, be prepared with such note-book and pen or pencil as you are accustomed to use, that you may not be embarrassed by the strangeness of material. Be careful to sit near enough to your dictator to clearly understand his words. Be very attentive not to lose a word. Should you fail to understand any particular word, do not interrupt the dictation, but leave a space for the word, and when the dictation is done, immediately ask for the lost words, reading back a sentence that your

dictator may understand what you seek for. Be careful to indicate the close of sentences by the period; it will help you in making the transcript.

6. If possible to avoid it, do not interrupt the dictation, unless you find it absolutely outstripping you, in which case promptly, but deferentially, request less speed.

7. Write the address on your notes in carefully written longhand, unless you can write proper names confidently in shorthand, being careful about the spelling.

8. When you have received the dictation, before undertaking the transcript, read it carefully through, to get the subject clearly in your mind, noting the beginning and end of sentences and of paragraphs.

9. In beginning the transcript, be careful not to write the complimentary address or body of the letter too close to the letter-head. If it is a short letter and your paper is letter size, double space the machine, and let the letter occupy the middle of the page, writing the complimentary address, after the date is properly placed, some distance below the letter-head. If the letter is long, single space the machine and write a full page. Work with a confident, prompt hand, careful to make a success on the first sheet. Be careful not to soil the sheet with the fingers. When completed, promptly remove the letter from the machine, and present to the dictator for his inspection.

10. If the machine is not in good order, does not space well or run accurately, or the type is dirty, so that the printing is not clear, it would be well to remark, that,

with a little attention to the machine, to clean and adjust it, a much neater letter might be produced.

11. In seeking a position, aim to get into a good house; one with which it will be a credit to be connected. Accept the salary they are willing to offer you as a beginner, remembering that, however competent you may consider yourself, it is an experiment on your employer's part, and also that it will take you some time to become familiar with his methods of doing business. Then prove by your thorough work, by the faithful performance of duties, and by using your brains as well as your fingers, that you are worthy of your employer's confidence, and he will then be very glad to advance your salary, either voluntarily or upon request, as help that has shown itself to be valuable will not readily be parted with.

12. Having secured a position, endeavor to fill it. Do the work as though it were your own, and you meant to bring it up to the highest possible standard. Be on time. Be interested in your work. Put your machine in good working order. Arrange your office for convenience. Have as few appliances as possible, and these always in place and order. Have a place for your extra clothing. Do not make your office a lounging place for your mates. Be in your office at the proper time daily. If you are requested to work over-time, do it cheerfully. It frequently happens that a very much larger mail is received on one day than another, and at such times do all you can to facilitate the speedy dispatch of replies. Let manliness characterize all your actions. Keep at your hand a Student's Dictionary and a Postal Guide; they will help more than they cost you. Be careful in addressing envelopes to do it correctly and in a

business-like way. If more letters are dictated than can be gotten off by the next mail, give the preference to those which are the more important, to get them off first. Closely attend to any instructions you may receive, that you may be able to conform to them without failure. Keep a small index book, with the addresses of all of the regular correspondents of the house, so that you will not be obliged to write the full address of all such letters in your notes. It will save time for yourself and your dictator. It is very desirable for the letters to which replies have been dictated to be placed in the hands of the stenographer, that he may get the addresses accurately. Business men vary in their methods of copying their letters, and of filing those they receive; hence the experience which you may have had in this work will not serve you, and you will need to keep your eyes open. Make a note of all technical and difficult words and phrases common to your special line of work, and immediately practice them until you have mastered them.

13. Study the general methods of the office in which you are, and adhere to them closely. Study your dictator's ways, and try to please him. Always be ready with your pencil to respond instantly to his calls to take dictation; date your note-book each day. Be sure to spell the names of all firms correctly; never guess at them, if you are not sure how to spell them, but ask how, or refer to the letters for them. A mistake in the name of a firm may be disastrous, and cost your employer more in one letter than you can earn in a year. This is very important, because the misspelling of a name may prevent a letter reaching its destination. A wrong quotation of a

fraction in a sentence would make a difference, in some transactions, of hundreds, and even thousands of dollars.

14. If, at any time, you fail in taking all your dictator says, do not interrupt him while he is dictating, but promptly at the end of the letter ask for instructions, and supply the words you have lost. When you fail to take a word, leave a space to be filled when you shall have ascertained the lost word or phrase. In asking for omitted words, begin reading at the beginning of the sentence, that your dictator may more readily understand what information you seek. If the dictation is altogether too fast for you at any time, pleasantly request your dictator to speak more slowly.

15. If at any time interruption should occur and stop the dictation, when it is begun again, read to your dictator what he last said, that he may readily take up the thread of his thought. Be ready to write when your dictator starts; do not allow him to get a long sentence ahead of you while you are getting your pencil and paper ready. Do not allow your mind to wander, but hold your attention closely to the work in nand, even though your dictator may make long pauses. You must be absolutely certain that you are writing what your dictator says, that you may be sure that you can read it correctly.

16. If required to interline an additional phrase or sentence, make a double cross where the sentence is to be introduced, writing the sentence which is to be added on the opposite page of your note-book, beginning it with a similar double cross, that in transcribing you may recognize it as added matter to be introduced at this point.

17. Keep well up with your work, and if at any time some letters more important than others have been dictated, be sure to give these your first attention, that you may get them off at the earliest possible hour. Should you find that you are likely to get behind with your work, be sure to inform your dictator, that he may make such arrangements as he thinks best for the accomplishment of the work in hand. If your attention is called especially to get any particular letter written, or a special line of letters completed that day, or for a specified mail, do not allow anything to interfere with your work until this is done. Delay may prove very serious.

18. Never betray any confidence which your employer places in you, nor give any information connected with the business which you are expected to retain confidentially. As much of the business of the house is done by stenographers, and they will unavoidably become acquainted with important matters, if you show yourself worthy of confidence, you will thereby increase the value of your services, and attach yourself to your employer's interests. If you betray confidence, you will never again be trusted.

19. Be neat. Be methodical. Be orderly. Be prompt. Be gentlemanly or ladylike. Keep up with your work. Keep good hours. Study to improve yourself in manners, in appearance, in address, in health, in morals, in shorthand, in typewriting, in your knowledge of business in general. You will thus increase your efficiency, and grow in favor with your employers.

THE WRITING MACHINE.

1. It is not my purpose to advocate any particular machine, but to give a few general instructions to guide the learner.

2. The first thing is to thoroughly understand the machine, that you may know how to adjust and clean it, and how to put the paper in, and regulate it so as to begin and end the printing at your pleasure. The chair and table should be so adjusted in height that, in operating, you will not be obliged to lift the hands higher than the elbows when hanging by the side.

3. The second thing is to learn the alphabet so thoroughly that any letter can be touched without the least hesitancy.

4. In practicing on the caligraph, or typewriter, let the left hand do the work over the left half of the key-board, and the right hand that over the right half, using the first and second fingers to do most of the work, touching the spacers of the caligraph with the third and fourth fingers, and that of the typewriter with the thumbs. In practice, the arms should not rest, as students sometimes rest them, on the front of the caligraph. After becoming perfectly familiar with the alphabet, the best finger exercises for elementary practice consist of short words repeated, carefully accustoming yourself to touch a key on either half of the key-board with the nearest fingers of the corresponding hand.

5. The touch of the keys must be firm, quick and light, the fingers raised from a key as quickly as touched, never holding it down. Be very careful to strike but a

single key at a time. A uniform touch is very important to handsome work. If some keys are very lightly struck and more force applied to others, the printed page will surely show it, appearing clouded and unsatisfactory, while a uniform touch will make an even page. Be very particular to cultivate a uniform springing touch. Strike punctuation keys lighter than letters, and thus avoid the common fault of driving the period and comma through the paper. Drill on this until no signs of the punctuation marks appear on the back of the page. Practice short words, commas and periods over and over, then more and more difficult words. Practice familiar sentences over and over. Copy good literature, taking a sentence in the mind at a time. Practice business letters until familiar with the location of each part of a letter. At last *practice much from your shorthand notes,* for this will be your final work, on which you will stand or fall. One gets the ability to pick out his notes by labor, guessing at this and that word, until, finally, after much study, the writing is deciphered, and he then thinks himself ready to take a position. But this is very inadequate preparation for an office; no business man will tolerate it. You *must* be able to read your notes *promptly* and with *certainty* before you are fit for a position. You must be able to sit down at the machine with the notes before you, and transcribe them without hesitancy. When you can do this, you may seek a position, but not a day sooner. You cannot acquire the ability to transcribe your notes without much practice. The inspector of mails in the Chicago postoffice said: "I have had an Eclectic in my office a year, and have never been obliged to make a single correction because of errors in transcribing her notes." This reputation I covet for all Eclectics. It is to be secured only by hard work, *work*, WORK.

6. The typewriter practice which I have outlined may seem very simple, but many of the best operators have been developed by this process.

CARE OF THE MACHINE.

1. Many parts of the writing machine are very delicately adjusted, and, under the hands of a rapid operator, are subject to wear and strain every hour. In the great majority of machines, supposed to be entirely out of working order, it will be found that the trouble can be entirely removed by cleaning and adjusting. Dust and dirt permitted to accumulate about the working parts of the machine interfere with its free, rapid and perfect action. Heavy oil applied to remedy the difficulty combines with the dirt, producing a gummy substance, which soon renders the machine useless.

2. An inexperienced operator will imagine the machine out of adjustment, and give this screw a turn forward, and that a turn backward, at random, until he can no longer operate the key-board, and then calls the repairer, who simply cleans the machine, and it works like a new instrument.

3. Neither benzine nor oil of any kind, unless it is of the very finest quality, and combined in the proportion of about two parts of benzine to one of oil, should be used about a machine, and then it should be used only for *cleaning* the machine. Apply this oil with a long-handled artist's bristle-brush, such as can usually be purchased at

the stores for fifteen cents. Keep the oil clean, dropping it on the brush, operating the machine during the cleaning, to be sure that all parts of it have been reached. The brush should be frequently cleaned by saturating it with oil, and wiping both oil and dirt out of it with a piece of cotton cloth. There is usually no reason for loosening a screw or removing any part of the instrument. An accumulation of dust in oil on the rod on which the carriage slides right and left will prevent prompt and rapid action. What is true of this is true of all parts of the machine. Dust, accumulating in oil, left on the delicate parts, clogs and prevents their action. When the carriage seems reluctant to respond, look for dirt on the rod on which it slides. Cut this dirt off by means of the compound oil, and wipe the rod thoroughly clean. In the typewriter, clean the grooved wheels which run on the rod, as well as the axles on which the wheels turn. Thoroughly clean until the carriage will respond promptly to the touch. Do not wind up the mainspring. It was probably properly adjusted when you received it. Keep the dog and tooth bars beneath the carriage thoroughly clean, attending to it frequently.

4. Want of alignment is often supposed to be the result of the misplacement of a type arm, when dirt alone is responsible. No matter what seems to be the matter with a machine, the chances are that dirt alone is responsible. It is always safe to assume that to be the case, and that a thorough cleaning will remove the difficulty. If you utterly fail by this means, call for the adjuster.

5. The face of the type should always be kept perfectly clean. Many a good machine has been pronounced

used up when it only needed the type cleaned. When in constant use, the type should be cleaned twice a day. Use no liquid on the type, hold it and brush it with a stiff tooth or hand brush until clean. Whenever an *e* or *a* fills up, and makes a heavy or blurred impression, clean it at once. While cleaning the type, use the compound oil to cleanse the brush, rubbing it on an old newspaper to thoroughly remove the oil before brushing the type face. Frequently clean out the top of the type bars all around the circle by thoroughly brushing backward and forward, with a brush frequently cleaned in the oil, being careful to leave no oil or dirt in the spaces between the bars.

6. Never undertake to move the typewriter carriage until the lever by which it is moved is sufficiently depressed to raise the back of the carriage out of gear, so that it will move readily in either direction. One raking of the spacing rack across the face of the spacing dog is enough to put it out of order. If by such carelessness the dog should get out of order, it will need to be carefully readjusted.

7. No one should ever be allowed to put his fingers on your machine, except yourself. Two minutes of an inexperienced person at it is often enough to ruin it. Persons serving in an office think that, having seen a machine in use, they can run it, and attempt to do it, often with ruinous results. A delicate lady, insisting on trying her hand on a new machine, at the first movement struck three keys at once, as some people pound a piano, and went on striking key after key; and the machine had to be returned to Chicago for repairs. When your machine is

not in use, keep it covered, and when you leave the office, always lock the machine.

8. Keep an eye to the ribbon, to be sure that it always moves, and reverse the action before it rolls entirely to one wheel. To prevent the curling of the ribbon, it is best to use the edges first, and afterward the middle of it.

9. Keep the machine free from dust by covering and frequently dusting it. Keep it free from rust by daily running over the plated parts with a cloth moistened with the composite oil, wiping it dry. If a letter flies out of a type bar, it can usually be found, replaced, and firmly pressed in by means of a piece of wood.

CORRESPONDENCE.

1. It is not proposed in this work to give a thorough treatise on correspondence, which necessarily would involve the study of orthography, grammar and rhetoric, but simply to provide a few practical exercises for the student.

2. All the following letters should be written in shorthand, and carefully transcribed on the machine from the shorthand notes, instead of from this book. Each transcript should, however, be carefully compared with the copy in the book, and should be written until it can be reproduced perfectly and quickly. It is a principle of art, that a few things thoroughly done are worth more, educationally and practically, than many things done in an indifferent way. Do not allow yourself to be self-indulgent, but resolutely determine not to be satisfied until you can take a letter from dictation, and sitting

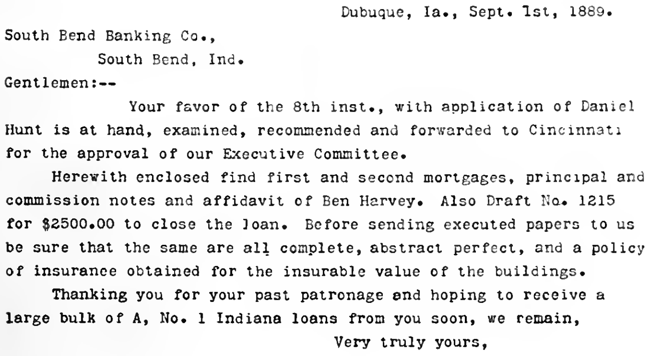
down to the machine, transcribe it perfectly on the first piece of paper you put in the machine. It will take you some time to arrive at this point, but it must be done, and if you will work faithfully at it, you will certainly accomplish it.

3. The letters, which include bills and statements of prices, are especially valuable for practice on the machine, because of the care which they require in writing.

4. These letters are reproductions, by the photo. process, of double-spaced, type-written letters, reduced in size to conform to the pages of this book; therefore, in copying them, a line here will make a line of regular machine length. The paragraphing here corresponds to No. 10 of the machine.

5. In connection with this work you should make a thorough study of the business terms in the Shorthand Dictionary.

TYPE-WRITTEN LETTERS.



Dubuque, Ia., Sept. 1st, 1889.

South Bend Banking Co.,
South Bend, Ind.

Gentlemen:--

Your favor of the 8th inst., with application of Daniel Hunt is at hand, examined, recommended and forwarded to Cincinnati for the approval of our Executive Committee.

Herewith enclosed find first and second mortgages, principal and commission notes and affidavit of Ben Harvey. Also Draft No. 1215 for $2500.00 to close the loan. Before sending executed papers to us be sure that the same are all complete, abstract perfect, and a policy of insurance obtained for the insurable value of the buildings.

Thanking you for your past patronage and hoping to receive a large bulk of A, No. 1 Indiana loans from you soon, we remain,

Very truly yours,

Chicago, Ill., Sept. 14, 1888.

Mr. Robert Miner,
Fulton, Ill.

Dear Sir:

Mr. Hadley has reported to me the result of his interview with you respecting your claim against the company for excavations, which you state were made outside of the right of way.

Mr. Hadley says that he offered you $50.00 for a deed to the strip of land 25 feet in width and 300 feet in length opposite the cut where it is claimed by you we are at fault. While I am of the opinion that the amount offered is much too high, still for the sake of making an adjustment I will confirm and renew Mr. Hadley's offer, which may be considered final.

If this will be satisfactory we are ready to close the matter with you on this basis; if not, we do not see that we need to continue the negotiations. Yours truly,

---

Brighton, Staten Island, Feb. 19, 1888.

Dear Sir:

I am very sensible of the great honor of your invitation to the annual banquet of the Chicago Club, on the 23d inst., for which I beg to offer the Committee my hearty acknowledgment.

The renown of that banquet and wide attention which the speeches of its orators command, make the invitation, at this time of unusual political interest, exceedingly tempting, and I wish it were possible to avail myself of your courtesy.

But my occupations and engagements already made for the time mentioned, compel me to lose the signal pleasure which you propose to me, and I can only assure you of my sincere regret and the confidence that the Chicago Club by their patriotism and their independence will greatly aid a wise, popular decision in the impending national debate this year. Very respectfully,

---

Chicago, Ill., Jan. 27, 1886.

Messrs. Hayward Bros. & Co.,
Bloomington, Ill.

Dear Sirs:

We have your favor of the 17th inst., justifying yourselves for constant claims upon us for freight deductions, about which we wrote you in our letter of the 12th inst.

You say: "We charge as quoted by your agent, and as given us by others. We have several quotations on same terms." All our quotations are subject to change without notice, and no agent's quotation is binding when not accompanying the order which it is intended to govern. Neither do we agree to have our bills to our customers revised by the quotations of other houses. You are good enough merchants to thoroughly understand the above position.

Whenever you wish to purchase any goods of us on a quotation previously given by our agent you should mention that quotation with your order. Very truly yours,

---

Chicago, Ill., Jan. 2, 1886.

W. H. Bloom, Esq.,
Quincy, Ill.

Dear Sir:

We send you sample of Barb Wire, that we will sell you in half or car lots; Painted at 7 cts., Galvanized at 8 cts., cash ten days. It is a fully licensed wire, and a good article. We have sold it for two years past, and it is giving good satisfaction.

As you did not answer our telegram to-day, that price is off on nails. Will sell you half car nails at $3.40 rates, cash ten days.

All above is F. O. B. cars, Chicago, Ill. Could not ship for two or three weeks, or to suit if later. Yours truly,

---

Messrs. Hayward Bros. & Co.,
Bloomington, Ill.

Gentlemen:

Your postal card of the 24th inst. at hand ordering two Tiger Shellers, and, in as much as we have no arrangements made with you for next season's sale of these Tiger Shellers, we thought best to correspond with you, previous to making shipment, and say that our regular prices for Tiger Shellers are: $8.50 with fan and feed table, $8.00 with fan, and $7.50 without fan and feed table; these terms contemplate three months' time, or, if cash is remitted within fifteen days from date of invoice, a discount of 5 per cent. will be allowed from these prices.

We are making this year a very superior One Hole Hand Sheller with wrought iron spoked balance wheel, with every improvement that a sheller of this kind should have. Built with the utmost care and gotten up so it will thoroughly please farmers, not only for a year, but as long as they can use them. We are not competing with the cheap sheller trade of this country as there would be no money in that kind of business, but are manufacturing in our Tiger Sheller, a sheller that is first class, and we must have the prices we are asking for it, in order to afford any reasonable amount of profit. Of course, to ship an inferior sheller, we could sell at the same price as other parties, but we do not care to cater to that kind of trade, as there is no money in the business, and we are fully confident that there is a good trade for that class of shellers, and that farmers will not hesitate to pay from $1 to $2 more for them.

With this full understanding as to prices and terms we shall be pleased to ship you any sheller that you may desire.

Yours truly,

J. O. Woodward, Esq.,
Hartford, Conn.:

Dear Sir:

Your letter of the 2d inst. with drafts to close loans as follows, is at hand.

No. 1500 to the order of Samuel Kent,........	$1200.00
No. 1501 " " " " Eliza Bent,.........	850.00
No. 1502 " " " " David Field,........	500.00
Total.	$2550.00

Papers to close the loan will be sent out to-day, and completed papers sent to you as soon as they are received at this office.

Herewith I hand you several applications, all through our old and reliable correspondent, E. B. Woods, of Chaumont, N. Y. I have thoroughly examined the loan and think it is a good one. If the committee do not care to handle the loan I will take it myself.

Business will be brisk here this fall I think, and we are now ready to handle a good many loans. Keep enough funds on deposit to take all the loans we can get.

Yours truly,

Chicago, Ill., Jan. 27, 1886. 2:30 P. M.

Dear Sir:

Wheat opened firm and slightly higher, but soon lost the advance, ruling dull for a short time, and then suddenly started upward, selling at 88 cts. for May, from which point it broke to 87 3/8 for a closing. Exports show some increase. The general feeling is "bullish", more from a suspicion that the market is manipulated by a strong "clique" that now propose to put it up, rather than the belief that the Wheat is actually worth more than the present prices. Receipts light, samples in good demand.

Corn is neglected, but I look for it to very soon begin to attract attention. Present prices are not bringing Corn to market freely enough. Farmers as a rule want more for their Corn, and feeders are paying more than shippers can stand. Should May Corn go to 45 cts. it would be no surprise, and would still be low. The East will soon begin to want more Corn and the Southern order trade (for White Corn) is increasing. Samples were a trifle firmer to-day, selling very readily.

Oats show a little change, remaining firm, and all samples sell readily. Very little advance can be looked for until Corn starts upward. The demand promises to be good for the balance of the season, and stocks are light. Shippers buying more freely this week.

Rye and Barley dull and unchanged.

Timothy Seed very firm and 1 ct. higher. Receipts fair and dealers buying anxiously. The spring trade which will be active from now on is expected to be heavy. March sold at $1.85 light.

Flax easy, trading light and demand slow.

Awaiting your valued favors, I am

Respectfully yours,

Chicago, Ill., April 11, 1889.

Mr. F. H. Henderson,
Huron, Dak.

Dear Sir:

I notice many of our cars with U. P. single link cast draw-bars in them; I cannot say at this writing where they are put in, but I do not want any of our cars accepted from foreign lines equipped in this manner, neither do I wish any U. P. draw-bars placed in our cars by our own men, unless it be that they are the only bars they have, and the car is loaded with perishable or time freight.

Please acknowledge the receipt of this and advise me, if you know where these bars are being put on our cars.

Yours truly,

St. Albans, Vt., Jan. 15, 1884.

Messrs. Page & Co.,
Boston, Mass.

Gentlemen:

You will please furnish, on account of this Company, the following articles, and send duplicate bills to the undersigned immediately upon shipment. Payment will be made upon receipt of invoice and shipping documents, or as per contract, but no draft on this Company will be honored.

When a particular pattern or quality is not specified, this order is for goods of guaranteed first quality only:--

2000 tons steel rails, 56 lb., 3 1/2 inch, Sandsburg section.
1500 kegs best railroad spikes, 5 1/2 x 9/16.
10,000 angle bars, to fit section of rail, as above, and
40,000 3 1/4 x 3/4 track-bolts, with hexagon nuts.

Price of the rails to be $42.60 per gross ton, delivered f. o. b. Worcester; spikes, $2.85 per 100 lbs.; angle-bars, $2.40 per 100 lbs., and $2.60 per 100 lbs. for track-bolts. Spikes to be delivered f. o. b., Boston; angle-bars and track-bolts with hexagon nuts to be delivered f. o. b., Wilmington, Del.

The above order is given on condition of delivery on or before April 1st, next, by which it is understood that this Company is exempt from any charge of packing, or any cost other than the price of goods.

Please acknowledge receipt of order and oblige,

Yours very truly,

Chicago, Ill., Jan. 18, 1888.

Steele & Fuller,
Atchison, Kan.,

Gentlemen:

Yours of the 23d inst. duly received. We quote you on:

100	lbs.	6-lb. Tinned Rivets	20 cts	per lb.
30	"	1 1/4 lb. Tinned Rivets	29 "	"
40	"	1 3/4 x 1/4 Black Head Wagon Rivets,	13 "	"
20	"	1 1/4 x 1/4 " " " "	13 "	"
10	"	1 1/4 x 1/4 " " " "	13 "	"

45 cts. discount for freight allowed to the Mississippi River.

We hope to receive your order.

Very truly yours,

Chicago, Ill., Jan. 21, 1882.

Messrs. Harwood Bros. & Co.,
Bloomington, Ill.,

Dear Sirs:

Replying to your inquiries of the 18th inst., we quote you f. o. b. here, 4 months, or 3 per cent. off for cash:--

O. H. Crown Slab Steel	3 1/2	cts. per lb.
Solid Cast Steel	4 1/2	" "
Crucible Cast Steel	5 1/2	" "
Iron Center Cast Steel	8 1/2	" "
Spring Steel	3 3/4	" "
1/2 and 9/10 Ground Harrow-Tooth Steel	4	" "
N. S. N. Iron	4	" card.

Yours truly,

Chicago, Ill., Feb. 24, 1886.

Messrs. Hummel Bros. & Co.,
Bloomington, Ill.,

Dear Sirs:

We will sell you axes at the following prices, delivered in Bloomington, payable 4 mos. after date, less 3% for cash:

Manns' Red Warrior Axes, Red, Blk., or Bronzed,	$9.00	per doz.
" " Handled " " or ex. No. 1 handles,	13.00	"
" " " " Red or Blk., " "	12.00	"
" " " Boys' Axes	9.00	"
Marshalls' Axes	17.00	"
Manns' Red Warrior Double Bitt Axes	8.50	"
Marshalls' " " "	13.00	"
Beveled Single Bitts, Extra	.50	"
" Double " "	1.00	"
Silver Steel Axes, "	.50	"

Your orders are solicited, and shall have our best attention.

Yours truly,

Atchison, Kan., Nov. 10, 1885.

M. Thompson & Co.,
Kansas City, Mo.

Gentlemen:

You may ship us the following Long Leaf Yellow Pine:

1	Car 7/8x4 1st and 2d Clear Fl'g, at	$25.00
1	" " Standard Fl'g, 1st and 2d Clear, at	20.00
1	" 1x4 1st and 2d Clear Sis. and " E, at	18.00

We will need 10 cars each for immediate shipment, providing the quality is satisfactory. We want all straight grained we can possibly get of the 1st and 2d clear. Consider it should run at least 75 per cent.

Yours truly,

Messrs. Brown & Fisher Lumber Co.,
Oberlin, Kan.

Gentlemen:

We charge your account freight as follows:

Car	1234,	Weight	30,000	lbs	$20.00
"	12354,	"	20,500	"	40.00
"	5678,	"	24,500	"	45.00
"	34511,	"	34,500	"	50.00
"	4551,	"	22,300	"	60.00
"	4321,	"	54,500	"	60.00
"	4561,	"	30,000	"	40.00

Yours truly,

Mr. J. P. Williams,
Bushnell, Ill.

Dear Sir:

Your favor of the 15th containing remittance at hand, for which accept our thanks.

We have no left-hand Stitching Horse in stock, but we can have one made at the factory if you desire.

We quote you prices on Buckles, etc., as follows:

X. C. "Champion Trace" (C plate) at	$2.00	per dozen.
" " " (Japanned) at	1.75	"
5/8 inch "Kangaroo," at	75	per gross.
3/4 " " at	85	"
7/8 " " at	95	"
3/4 Barrel Roller, at	1.25	"
1 " " at	90	"
No. 44 Ring Bitts, (stiff or joint)	45	per dozen.
" 50 " " "	55	"
" 17 Half Snaffle	90	"
" 20 Full Snaffle	1.10	"

Hoping to receive an order from you soon, we remain

Yours truly,

St. Albans, Vermont, Jan. 10, 1884.

Messrs. Page & Co.,
Boston, Mass.

Dear Sirs:

Please quote us your lowest price for

2000 tons, 56 lb., 3 1/3 inch Steel Rail, Sandsburg section.
1500 kegs 5 1/2 x 9/16 best Railroad Spikes.
10,000 Fish Plates, angle, and
40,000 3 3/4 x 3/4 Track Bolts, with Hexagon Nuts.

All to be delivered by April 1st, next.
An immediate reply will oblige,

Yours truly,

Dear Sir:

Please express to Mr. W. H. Green, Mobile, Ale.,

3 No. 45 Lamps.
2 Large Shade Holders.
2 Large Sockets with Tubes.
220 Large Porcelain Shedes.
1 Lock Switch C.

Bill at the usual discount and send goods at the earliest possible moment. Must have goods before the 20th without fail.

Yours truly,

Chicago, Ill., Sept. 22, 1885.

Mr. C. N. Dietz,
Omaha, Neb.

Dear Sir:

We have received your order for 1 car load of extra shingles.
2 car loads of 2 x 4, 12 and 16.
1 car load of first common siding.
1 car load of inch B selects, surface on one side.
12 cars 1 1/4 inch, 1/3 clear.
1/4 car 1 1/2 surfaced on one side.

You have omitted to name the grade of the 1 1/2, but to expedite shipping your order please wire us at our expense the grade required.

Respectfully yours,

Omaha, Neb., January 22, 1886.

G. H. Crocker, Esq.,
F. A., C. R. I. & P. Ry., Chicago.

Dear Sir:

Returning all papers in O-C claim of Kelley, Maus & Co., Chicago, $53.90, would state that you are at liberty to charge this company $46.69, as follows:

Charges Cheyenne to Garrison	$42.98
Pro chgd. Chicago to Cheyenne 76 1/4 per cent.	15.96
Should be	$58.94
300 at $1.75	$ 5.19
270 at $1.20	3.24
360 at $1.06	1.82
	$12.25
	$46.69

Detroit, Mich., Oct. 25, 1889.

Messrs. Elmore Bros. & Co.,
Bloomington, Ill.

Gentlemen:

Your card of the 24th at hand. We take pleasure in sending you cuts of the "Palace" B. B., and quote prices as follows:

No. 45	$36.00
No. 50	40.00

These are the larger sizes with great heating capacity, and though we are crowded with orders beyond measure, should make an extra effort to give you satisfaction on any orders you should favor us with. Our Round "Peninsular" B. B. is splendid. One customer in Cincinnati says: "I ordered some 'Graphics, but had I seen and known your Stove as I do now, I would not have bought any of them at all," and continuing, says: "The 'Peninsular' is the emperor and pope of Base Burners in comparison with the 'Garland,' which they advertise as the prince of Base Burners."

We quote	No. 25	Firepots	13 1/2	$26.95
	" 30	"	14 1/2	30.45
	" 40	"	15 1/2	33.95
	" 50	"	16 1/2	40.95

Price includes Leg Base and Rail, and all full Nickeled. We solicit your favors. Terms: freight allowed to Chicago, 4 months or 5 per cent. cash.

Yours truly,

Atchison, Kan., 10-12-1885.

Worthington & Pillsbury Lumber Co.,
Omaha, Neb.,

Gentlemen:

We have the following cars on track, and can offer to you at annexed prices delivered. We consider that the stock in all of these cars will be fully up to grade, and most of it above grade:

10	Cars	2x4, No.1, D&E, 400 12 ft, 400 14, 700 16, 100 18, 100 20	$20.
5	"	2x6, " " 300 14, 300 16, 100 18, 100 20	18.
10	"	2x8, " " 300 12, 200 14, 300 16, 50 18, 50 20	21.
10	"	2x12, No.2, RF, 150 12, 150 14, 150 16	19.
10	"	2x10, " " 175 12, 175 14, 181 16	18.
10	"	No. 2, Bds. Sis., 1000 10 ft., 5000 12, 5000 14	18.5
10	"	No. 3, " " 12 and 14 ft.	16.
5	"	12, No. 3, Bds. Sis., 1/4 12, 1/4 14, 1/2 16	20.
5	"	No. 2, Fencing Sis., 1/3 12, 1/3 14, 1/3 16	19.
5	"	6, " C.&D. Fl'g, 1/4 12, 1/4 14, 1/2 16, 1/3 C	25.
5	"	4, " Select Y. P. Fl'g, 12, 14, 16	22.
5	"	8, No. 1, Drop Siding, 3000 12 ft., 3000 14, 8000 16	22.
5	"	8, No. 1, Ship Lap " " " " " " "	20.
5	"	10, " " " " " " " " "	22.
5	"	In. B. Select Sis., 12-14-16 ft.	35.
10	"	No. 1 Lath	4.
10	"	XXX Shingles	3.7

If you can use any of the above cars, please let us know at once, so that we can forward same immediately.

Hoping you will favor us with a good order, we remain,

Yours truly,

EXERCISES FOR CORRECTION.

Correct the following letters in spelling, capitalization, punctuation, and paragraphy, and transcribe them on the machine in perfect form:

EXERCISE 1.

Chicago ill may 14 1889 Mr J. W Lewis Paxton Ill C I St L & C car 3154 arived here biled for wood street body of car has bin so badly recked that it will have to be rebilt pleas advis us if you no when and wher the car was recked and from what point it was sent to your yards we have know report showing that car has bin damagd on C & N W road yours truely.

EXERCISE 2.

Chicago ill april 8th 1889 messrs Franklin Mc veigh & cO city gentlemen we regret that we are compeled to report that our eforts to colect this acount seem to have proved a failure we took judgment through our atorney at marinette eing the nearest point wher we could reach the debter we had hoped to get something out of it by a levey or a lein upon real estate as we had ben informed through what we suposed to be relible sourses that the party had real estate at florence wise it now developes however that this real estate had been sold for tackses and there is no posibility of reching it in that direcsion there is some slight prospect that we may get something out of the acount yet but the clame is vary doutful as we have led you into sum expence thrugh our expectasion to be able to realise we shall certainly leave no ston unturnd to get something out of the acount yours truly N W Martin

EXERCISE 3.

Chicago Ill May 14th 1889 Mr H C wilson manchester iowa dear sir Replying to yours of dec 6 giving comparative statment of oil and waiste used at wood street i must say i am gratfied at the result of your eforts and beleve equal results can be obtaned at every point on the road where this kind of work is perform yours truely

THE LEGAL AMANUENSIS.

1. The work of the legal amanuensis consists in taking from dictation and transcribing various kinds of legal papers and correspondence.

2. Such is the peculiar character of legal phraseology and the prescribed forms of legal papers that it is necessary that the student who seeks to enter legal work, should, to some extent, become familiar with both. For this purpose, make a thorough study of and practice both in shorthand and on the machine the following forms.

3. In connection with this practice on legal forms, make a thorough study of the legal terms of the Shorthand Dictionary.

4. AFFIDAVIT FOR ATTACHMENT.

State of Illinois, } ss.
County of Cook, }

Arthur B. Brooke, of Chicago, etc., being duly sworn, upon his oath says, that Chester Deitrick is justly indebted to him in the sum of One Hundred Dollars by his, the said Chester Deitrick's, certain promissory note in writing, and that the said Chester Deitrick is about to depart from this State, with the intention of having his effects removed from this State, to the injury of the said Arthur B. Brooke; and affiant further says that he saw the note signed by the said Chester Deitrick, and knows the amount to be One Hundred Dollars.

Subscribed and sworn to before me,
this........ day of......., 1890.
E. F., Clerk.

5. AFFIDAVIT FOR GARNISHEE PROCESS.

State of Illinois, } ss.
County of Cook. }

A. B., being duly sworn according to law, deposes and says: that on the 10th day of March, A. D. 1889, the said A. B. recovered a judgment in the Circuit Court of Cook County against Munn G. Wood, for the sum of Ninety Dollars, besides costs of suit; that afterward, to wit, on the 19th day of March, A. D. 1889, an execution was issued upon said judgment, which said execution was, on the 20th day of March, 1889, returned by the sheriff of Cook County, to whom the same was directed, no part satisfied, and no property found.

Deponent further saith that the said defendant has no property, within the knowledge of affiant, in his possession, liable to execution; and that affiant hath just reason to believe that John B. Little is indebted to said defendant, Munn G. Wood, and has effects and estate of said defendant in his hands.

Deponent further saith that there is danger that the benefit of said judgment will be lost, unless garnishee process issue before the return day of the said execution. A. B.

Subscribed and sworn to before me,
this........ day of......, A. D. 1889.
E. F., Clerk.

6. POWER OF ATTORNEY TO COLLECT A DEBT.

Know all men by these presents, that I, Alvin Boltwood, of Chicago, Cook County, Illinois, reposing special trust and confidence in Charles Dunning of Moreland, Cook County, Illinois, have made, ordained, nominated, constituted and appointed, and by these presents do make, ordain, nominate, constitute and appoint him my true and lawful attorney, for me, and in my name and stead, and for my own proper use and benefit to ask, demand, sue for, recover and receive of and from Elmer F. Foss, of Chicago, Cook County, Illinois, all such sum or sums of money, debts and demands, whatsoever, which are now due and owing unto me, the said Alvin Boltwood, by and from the said Elmer F. Foss, and to have, use and take all lawful ways and means, in my name or otherwise, for the recovery thereof, by attachment, arrest, distress or otherwise, and to compound and agree for the same; and acquittances or other sufficient discharges for the same, for me and in my name, to make, seal and deliver; and to do all other lawful acts and things, whatsoever, concerning the premises, as fully and in every respect as I myself might, or should do, were I personally present at the doing thereof; and attorneys, one or more under him for the purposes aforesaid, to make, and again at his pleasure to revoke; ratifying and confirming, and by these presents allowing whatsoever my said attorney shall, in my name, lawfully do, or cause to be done, in and about the premises, by virtue of these presents.

In witness whereof, etc.

7. DECLARATION ON A PROMISSORY NOTE.

STATE OF ILLINOIS, } ss. CIRCUIT COURT OF COOK COUNTY,
COOK COUNTY. } January Term, A. D. 1890.

John S. Williams, Plaintiff in this suit, by William B. Bright, Attorney, complains of James B. Poorpay, Defendant in this suit, in a plea of trespass on the case on promises:

FOR THAT WHEREAS, the said defendant, heretofore, to wit: on the First day of October, in the year of our Lord one thousand eight hundred and eighty-nine, at the County aforesaid to wit: at Chicago in the county aforesaid, made his certain Promissory Note in writing, commonly called a Promissory Note bearing date the day and year last aforesaid, and then and there delivered the said Note to the said Plaintiff, in and by which said Note the said Defendant by the name, style and description of James B. Poorpay, promised to pay to the order of said Plaintiff, by the name, style, and description of John S. Williams the sum of Five Hundred Dollars two years after the date thereof with interest thereon at the rate of seven (7) per cent. per annum from the date thereof, payable semi-annually, for value received. By reason whereof, and by force of the Statute in such case made and provided, the said Defendant became liable to pay to said Plaintiff the said sum of money in the said Note specified, according to the tenor and effect of said note; and, being so liable, the said Defendant, in consideration thereof afterwards, to wit: on the same day and year last aforesaid, and at the place last aforesaid, undertook, and then and there faithfully promised the said Plaintiff well and truly to pay unto the said Plaintiff, the said sum of money in the said Note specified, according to the tenor and effect of said Note.

YET the said Defendant, although often requested, etc., has not yet paid the said sum of money, or any part thereof, to the said Plaintiff, but so to do has hitherto wholly refused, and still does refuse, to the damage of the said Plaintiff------of--- and, therefore, he brings suit, etc.

WILLIAM B. BRIGHT,
Plaintiff's Attorney.

8. CERTIFICATE OF PROTEST.

State of Illinois, }
City of Chicago, } ss.
County of Cook. }

Be it known, that on this 20th day of July, in the year of our Lord one thousand eight hundred and eighty-nine, I, Warren Lawrence, a notary public, duly commissioned and sworn, and residing in the City of Chicago, in Cook County, and State of Illinois, at the request of Will D. Judd, went with the original Note, which is above attached, to the office of Lyman Gardner, and demanded payment thereon, which was refused.

Whereupon, I, the said notary, do hereby certify that, on the same day and year above written. due notice of the foregoing protest was put in the Postoffice of Chicago, as follows:

Notice for Philip L. Davis, 500 West Monroe St., Chicago.

Notice for Warner Good, 1100 Wabash Avenue, Chicago.

Each of the above named places being the reputed place of residence of the persons to whom this notice was directed.

In testimony whereof, I have hereunto set my hand and affixed my official seal the day and year above written.

WARREN LAWRENCE,
Notary Public.

9. SHORT FORM OF LEASE.

This indenture, made this 10th day of April, 1890, between John Wadhams, party of the first part, and Harry D. Lee, party of the second part, witnesseth, that the said party of the first part, in consideration of the covenants of the said party of the second part, hereinafter set forth, do, by these presents, lease to the said party of the second part, the following described property, to wit: Rooms No. 10, 11, 12 and 13, Borden Block, located in Chicago, Illinois. To have and to hold the same to the said party of the second part, from the 1st day of May, 1890, to the 1st day of May, 1894. And the said party of the second part, in consideration of the leasing the premises as above set forth, covenants and agrees with the party of the first part, to pay the said party of the first part, as rent for the same, the sum of $200.00 per month, payable as follows, to wit: on the first day of each month. The said party of the second part further covenants with the said party of the first part that, at the expiration of the time mentioned in this lease, peaceable possession of the said premises shall be given to said party of the first part, in as good condition as they are now, the usual wear, inevitable accidents, and loss by fire excepted; and that upon the non-payment of the whole or any portion of the said rent at the time when the same is above promised to be paid, the said party of the first part may, at his selection, either distrain for said rent due, or declare this lease at an end, and recover possession as if the same was held by forcible detainer; the said party of the second part hereby waiving any notice of such election, or any demand for the possession of said premises.

The covenants herein shall extend to and be binding upon the heirs, executors and administrators of the parties to this lease.

Witness the hands and seals of the parties aforesaid.

10. LEASE OF A COW FOR A YEARLY RENT.

This indenture, made the 5th day of March, A. D. 1889, by and between Alson Butcher, of, etc., on the one part, and Carlo Dolce, of, etc., on the other part, witnesseth, that the said Alson Butcher, for and in consideration of the rent and benefit hereafter mentioned and reserved to be paid and performed by the said Carlo Dolce, his, etc., hath demised and let, and by these presents doth demise and let, to the said Carlo Dolce his, etc., a certain black cow, now of the age of four years, for and during the term of three years next ensuing the date hereof, for him, the said Carlo Dolce, his, etc., to use, improve and receive all the benefit and profit to be derived from the milk which may be given by the said cow during the said term; and the said Carlo Dolce, for himself, his, etc., covenants and agrees that he will yield and pay yearly, and every year, on the 5th day of March, to the said Alson Butcher, his heirs, etc., the sum of Twelve Dollars ($12.00) for and during the whole term he shall keep said cow. And also, that, at the end of three years from the date hereof, he will return and redeliver said cow to the said Alson Butcher, his, etc., in as good order or state of flesh as she is now, when to him delivered. *Provided nevertheless*, that if said cow shall die or be killed before the expiration of said term of three years, and come to end without the negligence or default of the said Carlo Dolce, his, etc., then the said Carlo Dolce, his, etc., shall not be required to pay the value thereof; but so long as the said cow shall live and be in the use and possession of the said Carlo Dolce, his, etc., he, the said Carlo Dolce, shall pay the yearly rent aforesaid.

In witness, etc.

11. FORM OF SIMPLE BOND, WITH CONDITION.

Know all men by these presents that I, Albert Bond, of Geneva, Illinois, am held and firmly bound unto Carl Dane, of Elgin, Illinois, in the sum of Eight Hundred Dollars, good and lawful money of the United States, to be paid to the said Carl Dane, his executors, administrators and assigns, to which payment, well and truly to be made, I bind myself my heirs, executors and administrators, and every one of them, firmly by these presents.

Sealed with my seal this first day of April, A. D. 1889.

The condition of this obligation is such, that, if the above-bounden Albert Bond, his heirs, executors and administrators, or either of them, shall well and truly pay, or cause to be paid, unto the said Carl Dane, his executors, administrators or assigns, the just and full sum of Four Hundred Dollars, lawful money aforesaid, with interest thereon, at the rate of ten per centum per annum for the same, on or before the first day of November, A. D. 1889, without fraud or further delay, then this obligation to be void and of none effect; otherwise to remain in full force and virtue.

Signed and sealed in } ALBERT BOND
presence of Ray Woltz. }

12. A BILL OF SALE OF GOODS.

Know all men by these presents, that I, Frank Wells, of Springfield, Illinois, in consideration of the sum of Five Hundred Dollars, to me in hand paid by Henry Coles, of Springfield, Illinois, at and before the sealing and delivery of these presents, the receipt whereof I do hereby acknowledge, have granted, bargained, sold and confirmed, and by these presents do, grant, bargain, sell and confirm, unto the said Henry Coles all the goods, household stuff, and implements of household, and all the other goods and chattels whatsoever, mentioned in the schedule hereunto annexed. To have and to hold all and singular the said goods, household stuff, and implements of household, and every of them by these presents granted, bargained, sold and confirmed to the said Henry Coles, his executors, administrators and assigns forever. And I, the said Frank Wells, for myself, my executors and administrators, shall and will warrant, and forever defend, all and singular, the said goods and household stuff unto the said Henry Coles, his executors, administrators and assigns, against me, the said Frank Wells, my executors, administrators and assigns, and against all and every other person and persons whatsoever, of which goods, etc., I, the said Frank Wells, have put the said Henry Coles in full possession, by delivering him one silver cup, in the name of all the goods and chattels at the sealing and delivery hereof.

In witness, etc.

13. CAPTION TO DEPOSITION.

State of Illinois, } ss.
County of Cook. }

The deposition of Jesse D. Pullman, of the County of Cook and State of Illinois, a witness of lawful age, produced, sworn and examined upon his corporal oath, on the 15th day of January, in the year of our Lord one thousand eight hundred and ninety, by me, Charles Marston, Clerk of the Circuit Court of Cook County, in the State aforesaid, at my office in Chicago, in said County, in compliance with the Dedimus hereto attached, to be used in a certain suit and matter in controversy now pending and undetermined in the Circuit Court of Cook County, in the State of Illinois, on behalf of the said Chicago Manufacturing Company.

The said Jesse D. Puliman, being first duly sworn by me, as a witness in the said cause, previous to the commencement of his examination, to testify the truth in relation to the matters in controversy, so far as he should be interrogated, testified and deposed as follows:

14. FORM OF DEPOSITION.

State of Illinois, } ss. In Circuit Court
Cook County. } Of the May term, A. D. 1889.
John Doe, }
vs. } Assumpsit.
Richard Roe. } Affidavit for continuance on the part of defendant.
State of Illinois, } ss.
Cook County. }

Richard Roe, being duly sworn, says: that he is the defendant named in the above entitled cause, and that he cannot, with safety and justice to himself, proceed to the trial of the above cause at this term, for the want of testimony, material, competent and proper, in the said suit. And this deponent further saith, that Evan Frank, late of Chicago, is a material, competent and proper witness for this deponent in the said cause, as he is advised and believes to be true, and that he cannot safely proceed to the trial thereof without the testimony of him, the said Evan Frank; that he expects to prove by the testimony of the said Evan Frank, that, etc., etc., and this deponent further saith, that he has endeavored to find the said Evan Frank, but that he hath been to the house of the said Evan Frank and was informed that he was gone to Elgin, in the county of Kane, and that he, this deponent, hath sent there for the purpose of subpœnaing him, but that the said Evan Frank is gone from there as this deponent hath heard and verily believes to be true: and that he, this deponent, cannot get any information where the said Evan Frank is, but is informed that he will be at home in Chicago, and that he, the deponent, hopes and expects to be able to procure the presence of the said Evan Frank at the next term. RICHARD ROE.

Subscribed and sworn to before me,
this 12th day of May, A. D. 1889.
HENRY S. AMES, J. P.

15. FORM OF STIPULATION.

UNITED STATES CIRCUIT COURT.
FOR THE SOUTHERN DISTRICT OF NEW YORK.

CATHERINE L. DOBSON,
vs. } In equity.
EDWIN J. CUBLEY, et al.

It is hereby stipulated and agreed that the testimony in the above entitled cause shall be taken in writing orally by questions and answers and may be taken from any Notary Public or United States Commissioner authorized to administer oaths at the place where such testimony is to be taken, with like effect as if the same were taken before an examiner appointed therein, and otherwise as provided in the 67th Rule in Equity as amended: and that ordinary printed copies of letters patent and drawings of any letters patent which either side may be entitled to introduce in evidence, shall have the same force and effect as would duly certified copies.

--,
Solicitor for Complainant.

--,
New York, July 26, 1886. Of Counsel for Defendants.

16. PETITION IN REPLEVIN.

IN THE COUNTY COURT FOR DOUGLAS COUNTY,
STATE OF NEBRASKA.

THE ITALIAN INSURANCE COMPANY
OF FREEPORT, ILLINOIS,
vs.
AUGUST BELMONT.
} Bill of Particulars.

The above named plaintiff alleges that it is a corporation organized and existing under the laws of the State of Illinois, and is doing business within the State of Nebraska.

Plaintiff further alleges that it is the owner and entitled to the possession of the following described property, to wit, two books commonly called Policy Registers, fifty blank policies, and printed stationery. And that the defendant, August Belmont, wrongfully and unlawfully detains in his possession the said property and has so detained it for more than a week last past, to plaintiff's damage $50.

Wherefore, plaintiff prays judgment for the possession of said property or for the value thereof if the same is not returned, and for his damages and costs.

17. PROOF OF LOSS,

Of Adam Freeman to the Excelsior Insurance Company, of Chicago.

STATE OF ILLINOIS, } ss.
COUNTY OF COOK. }

Be it known, that on the 16th day of December, A. D. 1889, before me, Alex. J. Pullman, legally qualified, and residing in the City of Galesburg, in the County and State aforesaid, personally appeared Adam Freeman, of Galesburg, in the County of Knox, and State of Illinois, who, being duly sworn, according to law, declares under oath, that the Excelsior Insurance Company, of the City of Chicago, through its agency at Chicago, did, on the first day of August, 1887, issue to Adam Freeman their policy of insurance, No. 16,790, the written body of which, with its immediate context, is as below specified, said insurance terminating on the first day of August, 1891, at twelve o'clock, noon.

No. 16,790. The Excelsior Insurance Company, of the City of Chicago, in consideration of Fifty Dollars ($50.00) do insure, which said policy was, on the first day of August, 1890, renewed by certificate No. 9,200, until the first day of August, A. D. 1892, at twelve o'clock noon.

That, in addition to the amount covered by said policy of said company, there was other insurance made thereon, to the amount of Two Thousand Dollars ($2,000) as specified in the accompanying schedule, showing the name of each company and the written parts of each policy, besides which there was no other insurance thereon.

That on the 16th day of December, A. D. 1890, a fire occurred, by which the property insured was destroyed, to the amount of Ten Thousand Dollars ($10,000), as set forth in the statement, and the several schedules and papers hereunto annexed, which the deponent declares to be a just, true and faithful account of his loss, so far as he has been able to ascertain the same.

That the actual cash value of the property so insured amounted to the sum of Ten Thousand Dollars ($10,000) at the time immediately preceding the fire, as will appear by the annexed schedule, showing a full and accurate description of each kind of property, and the value of the same, with the damage or loss on each.

That the building insured or containing the property destroyed was occupied in its several parts by parties hereinafter named, and for the following purposes, to wit: residence, and for no other purposes whatever.

That the fire originated in the basement thereof. Amount of claim, Four Thousand Dollars ($4,000); and the said deponent further declares that the fire did not originate by any act, design or procurement on his part, or in consequence of any fraud or evil practice done by or with his privity or consent to violate the conditions of insurance, or render void the policy aforesaid.

Subscribed and sworn to before me, this }
17th day of December, A. D. 1889. }

18. FORM OF TITLE IN JUSTICE COURT.

STATE OF ILLINOIS, } ss. COOK COUNTY. }	IN JUSTICE COURT, Before James C. Gregg, Esq., J.P.
JOHN DOE, *vs.* } In assumpsit. RICHARD ROE.	AFFIDAVIT FOR CONTINUANCE ON PART OF PLAINTIFF.

STATE OF ILLINOIS, } ss.
COOK COUNTY. }

John Doe, being duly sworn says, that he is plaintiff in above entitled cause, etc.

19. FORM OF TITLE IN CIRCUIT COURT.

State of Illinois, } ss. In Circuit Court
Cook County. } Of the April term, A. D. 1889.

John Doe,
vs.
Richard Roe, } Security for costs.
John Dox,
James Buck.

20. FORM OF TITLE IN COUNTY COURT.

State of Illinois, } ss. In County Court
Cook County. } Of the May term, A. D. 1889.

Peter Johnson,
vs. } Assumpsit.
Conrad Reed,

21. FORM OF TITLE IN PROBATE.

State of Illinois, } ss. In County Court.
Cook County. } In Probate.

In the matter of the estate
of John Doe, late of said } Account of Administrator, etc.
county, deceased.

22. FORM OF TITLE IN CHANCERY.

State of Illinois, } ss. In the Superior Court.
Cook County. } In Chancery.

John Doe, complainant,
vs. } Affidavit for preliminary injunction.
Richard Roe, defendant,

CHAPTER XI.

COURT REPORTING.

1. Court reporting consists in making a full record of all that is done in courts of justice. After you have the required speed and accuracy in writing, have made yourself familiar with the following points, and have some idea of what court reporting is, you will still be liable to experience a feeling of incompetency when you first enter the court room for practical work. This cannot be avoided, but gradually the strangeness of the situation will wear off as with attentive eye and ear you strive to make yourself familiar with the order of business. It will be greatly to your advantage if you can practice awhile in court with some experienced stenographer in making the report of a case, observing carefully what part of the proceedings he writes, and what he does not write, that you may acquire a practical idea of the general run of business.

2. Do not think of undertaking to report a case in court until you can write at an adequate rate of speed. The statutes of most States which have provided for the appointment of court reporters, require of the candidate for appointment an average writing speed of 150 words a minute. By writing a few cases in court for practice, you will be able to form an idea of the adequacy or inadequacy of your speed.

3. Be sure to secure a seat and table very near to the witness stand, that you may have the best possible opportunity to hear all that is said by the witness and interrogating counsel. If at any time you fail to hear either question or answer, immediately request its repetition, that you may lose no part of the testimony.

4. Do not allow yourself to become nervous, nor careless in writing; but write every word so that you may be sure what it is when called upon to read it. Write so that the fact that you have a word, phrase, or sentence written is, to you, positive proof that it was uttered as you have written it.

5. If called upon to read any part of your notes, do not undertake to read aloud until you are sure of the right place, and then run your eye over it before reading aloud, to give you confidence in reading. When by practice you have acquired absolute confidence in your ability this suggestion may be disregarded.

6. Write the caption of the case on the cover of your book, for easy reference.

7. Keep an index of each case as it progresses on a separate sheet or a small book kept lying at your hand, noting in it the page of the beginning of the testimony of each witness, also the pages of the direct, re-direct, cross and re-cross examinations, that should any particular question or answer be called for, you may, by means of the index, readily locate it in your note book. If your note book is not paged by the printer you must page it before the trial begins.

8. Accustom yourself to referring to your notes, picking out a question here and an answer there, to so famil-

iarize yourself with doing this that when you are called on in court to read a certain question or answer, you will be able to find and read it at once.

9. Reporting a case in court comprises two things:

I. The taking of complete notes of all that is transacted in court, necessary to be recorded.

II. A perfect transcript of the written notes. These two features we shall treat of in their order.

TAKING THE NOTES OF A TRIAL.

10. Taking notes of a trial consists in writing the entire proceedings, except arguments of counsel, as follows:

I. The caption of the case, with appearances, etc., as, for instance:

STATE OF ILLINOIS, }
COOK COUNTY, } ss.

IN THE SUPERIOR COURT OF COOK COUNTY,
September Term, A. D. 1889.

JONATHAN EDWARDS et al }
vs. } Assumpsit.
ABRAHAM JONES et al }

Before His Honor, Richard W. Clifford, Judge, and a Jury.

Appearances: Smith, Davis & Wesson, for plaintiff (or complainant); Johnson, Edwards & Coon, for defendant.

11. It is not usually necessary in civil cases to report the examination of the jurymen, but occasionally the reporter will be requested by counsel to do so. In criminal cases, it is the invariable practice to report the examination of the jurymen as far as possible. The report will consist of the names of the jurors, their cross-examination, together with any objections or changes,

and the reasons for them, and the decisions of the court on the same.

12. Every preliminary motion connected with the case must be noted, with the rulings of the court on it.

13. The opening statement of the case by counsel, in putting it before the jury, should be reported, but need not be transcribed, unless ordered by counsel or court. To write the statement of the case, and thus become acquainted with it, will often prove invaluable to the stenographer in writing the testimony.

14. As soon as a witness is sworn, take his name, writing first the surname, that you may be sure to get it correctly. Following this, every word of the testimony, both of questions and answers, should be exactly written.

15. All objections made by the counsel, and the rulings of the court in regard to them, and exceptions made to the rulings by counsel, must be noted.

16. The first examination of the witness by the party who has called him is called the "direct examination." After the direct examination comes the examination by the opposite party, which is called the "cross-examination," unless they waive the right. After the cross-examination comes the "re-direct examination;" that is, the re-examination of the plaintiff. This will be followed by the "re-cross-examination," which is the examination of the same witness by the second party. Each of the above examinations, as they occur, is noted in the middle of the page in strong characters, that they may be distinct and prominent.

17. At the beginning of the examination, the name of the examining counsel must be noted, thus:

Direct Examination by Mr. Smith.

18. When the plaintiff closes his testimony it should be stated: "Plaintiff rests;" and at the close of the defendant's evidence make the statement: "Defendant rests."

19. If a case is closed by the charge of the judge to the jury, the same should be accurately reported; but, instead of the charge, the court usually gives the jury written instructions, in which case it is not necessarily reported.

20. In writing the questions and answers which comprise the testimony, let the questions be commenced at the left side of the page and extended across it, beginning each new line of a question at the left side of the page. Each answer should be indented an inch or more, thus preserving a clear distinction between questions and answers, which is a very important aid in referring to testimony, which the reporter is often obliged to do, as he is called upon unexpectedly by counsel or the court to read some particular question or answer. It is desirable to drop the answer a line below the question.

21. Court reporting is usually done in blank books prepared for the purpose, having a perpendicular line about an inch from the left side of the page. This line is used to make a distinction between questions and answers; questions being written in full lines, and answers beginning at the perpendicular line. If the perpendicular line is omitted, the same relative positions of question and answer should be preserved. Some court reporters use very narrow books, to avoid the long sweep of the hand across the page at the end of each line. Others double the book in the middle, to form a crease

down the middle of the page, thus dividing the pages into halves, each half page being used as a separate page. On narrow pages, the distinction between question and answer is preserved by indenting, as is done in the ordinary full-width page.

22. In taking the notes, everything must be written as it occurs, whether it be question or answer, objection, ruling of the court, or exceptions to the ruling, in order that a perfect mirror of the proceedings may be given. The opening and close of each session must be noted, giving the date, noting whether it be morning or afternoon session, thus:

Morning session, Jan. 4, 1889.

Afternoon session, Jan. 4, 1889.

Court adjourned to 10 o'clock to-morrow.

Adjourned to 2 o'clock P. M.

Adjourned to 2 P. M., Nov. 30, 1889.

Court convened pursuant to adjournment.

Parties present as before.

Afternoon, Nov. 29, 1889.

MAKING TRANSCRIPT.

23. There are two methods of making transcripts:

I. The full form.

II. The narrative form.

24. Most transcripts are made in the full form. In this form the questions and answers are given complete, but in the narrative form questions are omitted in all cases in which the answer would suggest the question. However, when the question cannot be clearly inferred from the answer, it is given.

25. In either form of the transcript, the title of the case embracing grade of the court, the caption of the case, and the appearances, are written in full at the beginning of it. The name of each witness as he is called, the name of the attorney who conducts the examination, the remarks and rulings of the court, the kind of examination; namely, Direct, Cross, etc., and any deviation from the question and answer, must be clearly transcribed.

26. In the full form the question and answer is fully given, each in a separate paragraph, each question preceded by the capital *Q.*, and each answer by a capital *A.*

27. In the narrative form, all questions that can be inferred from the answer are omitted, and the answers continued one after another, only separated by a period. Questions that cannot be clearly inferred from the answer are given.

28. In the court room, all cases are reported in full, and in criminal cases are fully transcribed, but for reasons of economy, civil cases are sometimes transcribed in the narrative form. Whether the full or narrative form is adopted, will be determined by the counsel in the case.

29. Transcripts are made on legal paper, which generally has a ruled margin on each side of the page. The writing should be confined within those ruled lines and written only on one side of the page. If the paper is not ruled, a margin should, however, be preserved. The transcript, when completed, is backed with a sheet of firm Manilla paper, which is folded down over the top edge of the leaves of the transcript and all fastened together by means of brass clasps or tape tied through holes which are punched through the upper end of the sheets.

30. The first page should be used for an index of the case. The title of the case should follow on a page after the index, and should contain the name of the court, title of the suit, name of the judge before whom the case is tried, and whether it is before a jury, date of the trial, names of counsel, with the names of the parties for whom they appear. A new title page should be made for each day of the trial.

31. FORM OF INDEX.

CIRCUIT COURT COOK COUNTY,
March term, A. D. 1889.

JOHN MCCLENNAN,
vs.
CHICAGO HANSOM CAB CO. } Before Hon. J. S. Grinnell, March 21, 1889.

COMPLAINANT'S TESTIMONY.

W. P. Vineyard,	Direct.	Cross.	Redirect.	Recross.
L. M. Long,	2	5	9	14
Mary J. Spring,	3	6	10	14
W. D. Dows,	3	7		
W. P. Vineyard,	4		11	

DEFENDANT'S TESTIMONY.

John B. Ridgeway,	15	22	23	
G. M. McMill,	17	22		24
James P. Coonley,	20			

EXHIBITS.

Defendant's exhibit, bill of J. R. Mills & Co.

32. FORM OF TITLE.

STATE OF ILLINOIS, } ss.
COOK COUNTY.

IN THE CIRCUIT COURT OF COOK COUNTY,
March term, A. D. 1889.

JOHN MCCLENNAN,
vs.
CHICAGO HANSOM CAB CO. } Bill of Exceptions.

George H. Kitteredge, Esq., appearing for plaintiff.
Henry S. Morrow, Esq., appearing for defendant.

33. FORM OF INDEX.

STATE OF ILLINOIS, }
COUNTY OF COOK. } Inquest on the body of George McGarrity.

Adam Smith	1.
Wallace D. Good	2.
Herman Y. Orlaff	3.
Alex. Tyndall	4.
Benjamin Harvey	5.

34. FORM OF TITLE.

INQUEST ON THE BODY OF GEORGE MCGARRITY.—2 P. M.

Henry Du Jardin, being duly sworn, was examined by the Coroner, and testified as follows:

35. FORMS OF STATEMENTS.

NATHAN EVANS.

A witness called on behalf of complainant, being first duly sworn, testified as follows:

DIRECT EXAMINATION
by Mr. Clews.
CROSS EXAMINATION
by Mr. Cratty.
JAMES G. GOODRICH,

A witness called on behalf of defendant, being first duly sworn, testified as follows:

DIRECT EXAMINATION
by Mr. Cratty.
CROSS EXAMINATION
by Mr. Clews.
REDIRECT EXAMINATION
by Mr. Cratty.
RECROSS EXAMINATION
by Mr. Clews.

By the Court:—You may answer the question.

By Mr. Clews:—I object to the question as incompetent, irrelevant and immaterial.

ILLUSTRATIVE TRANSCRIPT AND NOTES.

36. The following short case in Chancery was presented for this book by M. B. Sherman, Master in the U. S. Courts, Chicago. It is followed by the same in shorthand;

In the Circuit Court of the United States
For the Northern District of Illinois.

In Chancery.

Josiah Comstock	)	
v.	)	Bill to Foreclose Mortgage.
James Johnson and Sophronia A. Johnson.	)	

October 12, 1889.

Testimony taken before Ezra B. Smith, Master in Chancery of said Court, pursuant to an order of reference therein.

Present: Mr. James Mason, Solicitor for Complainant.
Mr. George Rogers, Solicitor for Defendants.

JOHN H. KING

a witness called on behalf of complainant, being first duly sworn, testified as follows:--

DIRECT EXAMINATION

by Mr. Mason.

Q Please state your name, age, residence and occupation.

A John H. King: 44 years; Chicago; real estate agent.

Q Do you know the parties to this suit, and if so, how long have you known them respectively?

A I have known the complainant for 10 years, and the defendants about 4 years.

Q Look at the paper now shown you, and state what it is.

A This is a note for $10,000, dated January 1, 1885, made by the defendant, James Johnson, due three years--

By Mr. Rogers. I object to the witness' stating the substance of the paper; the note is the best evidence of its contents.

By the Master. The witness may describe the paper sufficiently to identify it: the contents can not be proven by parole.

By Mr. Mason. That is true; I did not ask the witness to give the contents of the written instrument. I now offer this note in evidence, as complainant's Exhibit "A". I also offer in evidence a mortgage from defendant to complainant of even date with the note, and given to secure the same, as complainant's Exhibit "B".

Q State, if you know, what amount is due to complainant on this note.

By Mr. Rogers. State what you know of your own knowledge.

By Mr. Mason. Or what you have heard defendants say about the amount due.

A There was due and unpaid on the first day of January, 1889, the principal sum, $10,000, and one year's interest at 6%, $600.

Q What is your means of knowledge as to the amount due?

A The defendant, James Johnson, stated to me just before this suit was commenced, that he had never paid the note or the last year's interest on the same.

Q State as nearly as you are able when this conversation took place, and where it was?

A It was in the early part of January of this year, and in my office.

CROSS EXAMINATION

by Mr. Rogers.

Q Have you any knowledge as to the consideration of this note?

A No, Sir.

Q Were you present when the note and mortgage were executed, or did you have anything to do with that transaction?

A I was not present, and I had nothing whatever to do with the matter.

Q Do you mean to be understood as saying that the defendant Johnson admitted that he owed the complainant $10,600 in January, 1889?

A Mr. Johnson told me that he had not paid this note or the last year's interest thereon.

Q What other conversation, if any, took place between you and Mr. Johnson at the time he made this statement, as you say, in your office in January last?

A I can't remember all that was said, there was considerable conversation between us.

Q Didn't Mr. Johnson say to you in that conversation that the reason he had not paid the note in question was because he had a good defense?

A I think he did say something of that kind.

Q Didn't he tell you that he did not consider that he owed the complainant a single dollar on that note?

A He told me that the note was given to complainant to close out some deals on the Board of Trade.

Q What is the business of the complainant?

A He is a commission man; he is on the Board of Trade.

Q What does he deal in on the Board of Trade?

A I think his transactions are mostly confined to wheat, corn and pork.

Q Now, didn't Mr. Johnson say to you that this note was given for a gambling transaction?

A Yes, I think he said the note was given to close out some deals--option deals--on the Board of Trade, that the complainant had made for him.

Q Didn't he tell you that the transactions which this note was given to close out were gambling transactions?

A Yes, I think he said that in substance.

Q Then he didn't admit to you that he actually owed the complainant $10,600, did he?

By Mr. Mason. I object to this question; let the witness state the conversation between himself and Mr. Johnson.

By the Master. State what was said at this interview between you and Mr. Johnson.

A I can't state the exact conversation.

By the Master. Give the substance of this conversation as you now recollect it.

Q What reason did Mr. Johnson give for not paying that note?

A Well, he said the note was given for losses in deals made through the complainant on the Board of Trade.

Q Didn't Mr. Johnson say that the note was given for a gambling debt?

By Mr. Mason. I object to the question; Mr. Johnson's statements are not competent evidence in his own favor.

By Mr. Rogers. Certainly not, but you have tried to prove by this witness that Mr. Johnson admitted that he owed the complainant $10,600 on this note, and I am entitled to the whole conversation.

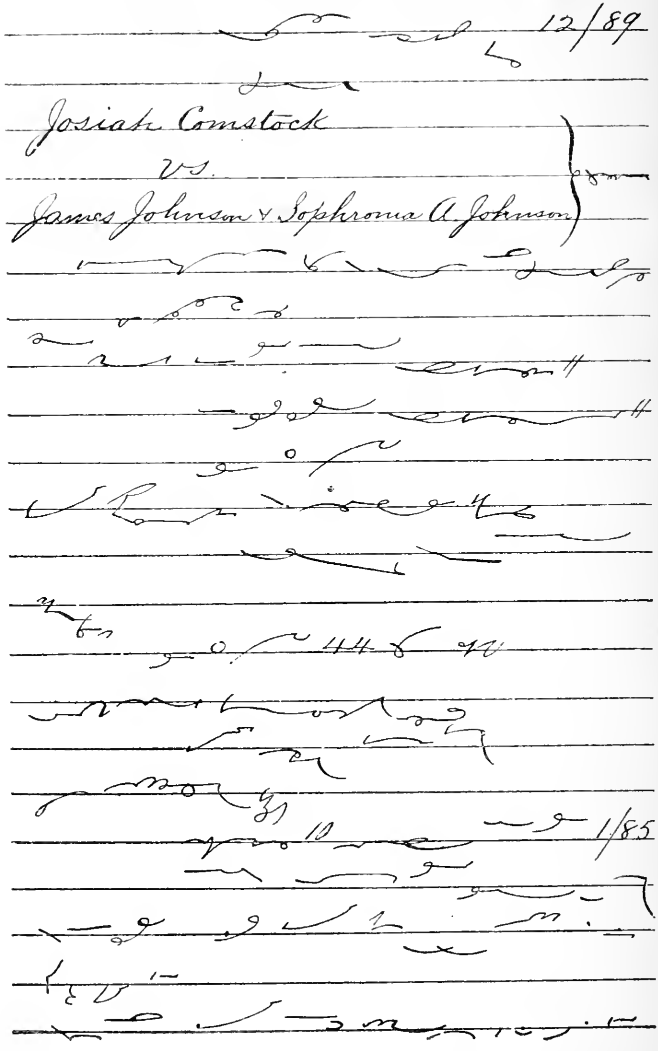
By the Master. Of course the statements made to the witness by Mr. Johnson will not prove or tend to prove that this note is void because given for a gambling transaction; but since the complainant sought to show by the witness that the defendant, James Johnson, admitted that the note and one year's interest was due and unpaid, the defendants are entitled to all the conversation so that the Court may determine whether there was any admission of a bona fide indebtedness to the complainant.

A Yes, Mr. Johnson said that he had made a lot of deals on the Board of Trade through the complainant, and that he had incurred large losses, and that the note was given in settlement of these losses, and that the transactions were all gambling transactions.

Q Did Mr. Johnson say that the reason he didn't pay the note and the interest on it, was because these were gambling transactions and this was a gambling debt?

A Yes, that was the reason he gave.

NOTES OF PRECEDING TRANSCRIPT.



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Josiah Comstock

vs.

James Johnson & Sophronia A. Johnson

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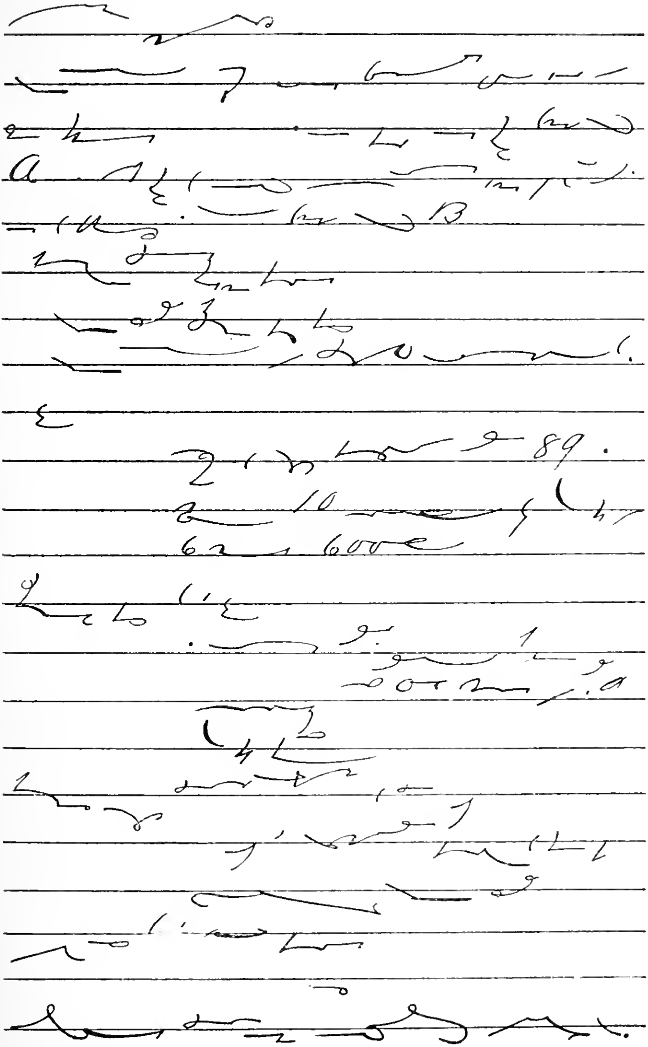
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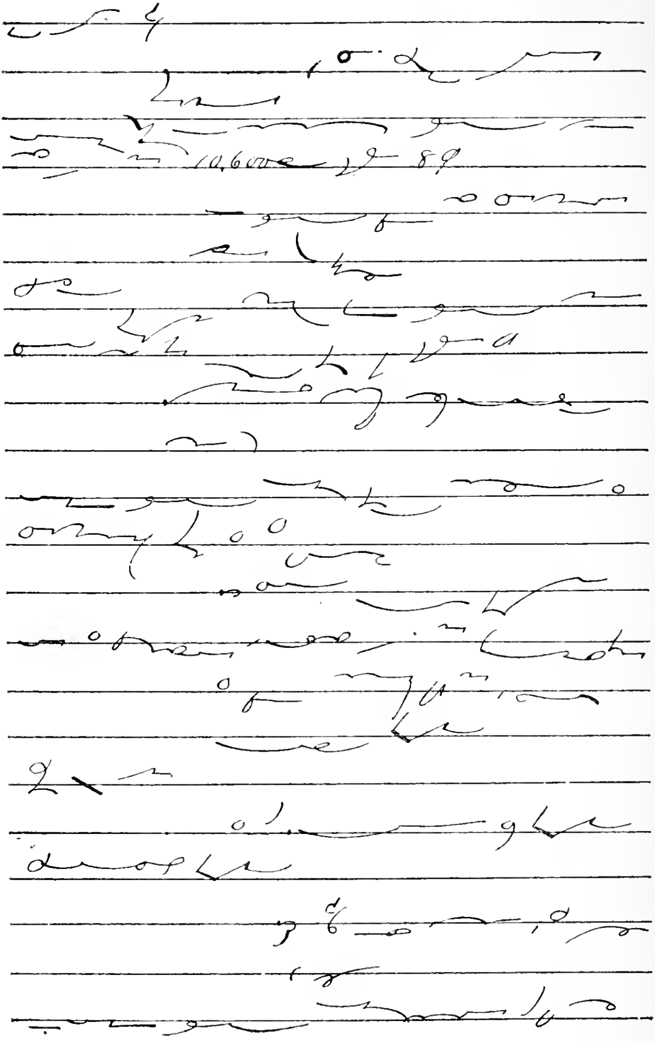
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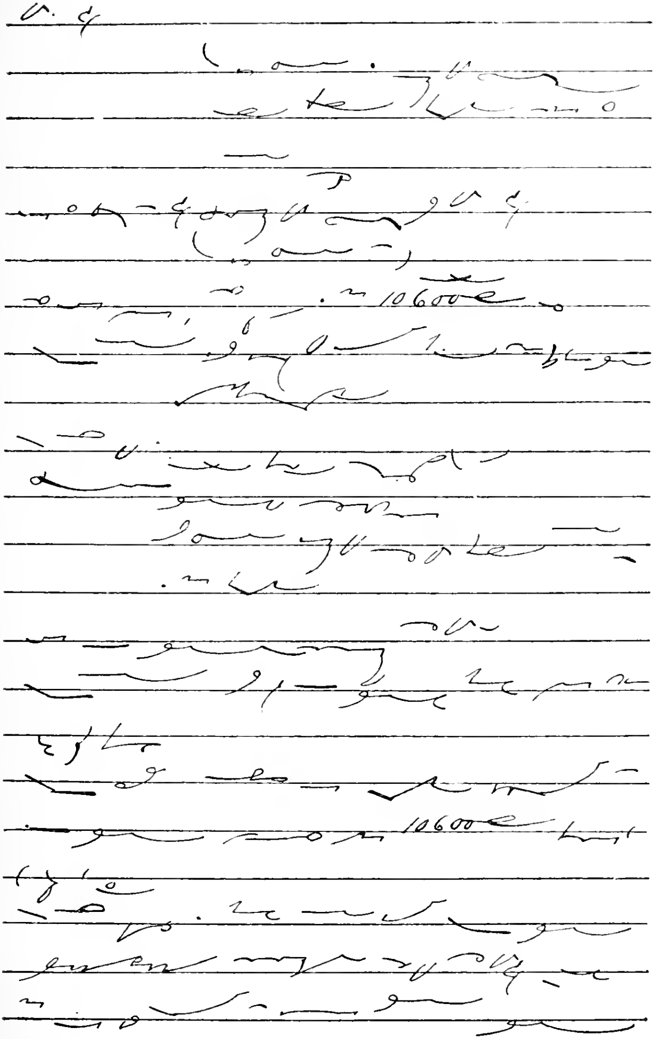
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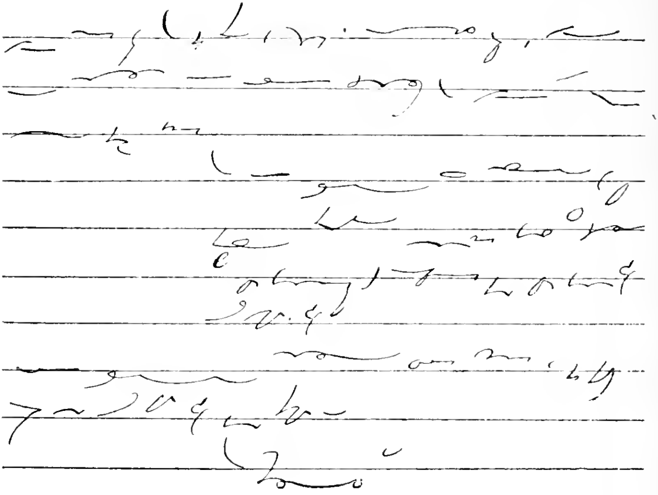

ILLUSTRATIONS OF TRANSCRIPT.

The following transcript in the full form is also followed by the same matter transcribed in narrative form, that you may form a clear idea of their difference. They may also be used for dictation, and should be repeatedly written. Also make transcripts of them on the machine until you can do it quickly and without embarrassment.

W. P. Sission, sworn, testified as follows:

Q. Mr. Sission, how long have you been manager of this company?

A. I have been a general manager of the Brick Co. since a year ago last July. I was there April 5, and twice after that before July 1.

Q. Can you give the exact dates of the several times you were there before July first?

A. I cannot.

Q. To what extent were the piles of faced and paint brick damaged?

A. The bottom of the pile of the faced and paint brick were damaged.

Q. When did you ascertain this?

A. I learned about it the fifth, when I was buying brick.

Q. Which brick are the finest quality?

A. The faced brick are the finest.

Q. Describe the brick which you call paint brick?

A. The paint brick are called off color, are a true brick, have a smooth surface, and are used for side and rear walls.

Q. How did the flood injure these brick?

A. The muddying of the brick reduced their price. They were not even salable so long as we had common brick.

Q. State to what extent they were damaged?

A. I kept no account.

Q. How many of these brick, and to whom did you sell?

A. We sold from 20 to 25 thousand paint brick, some to Geo. Arnold, some to A. P. Anderson, and some scattering. I cannot say how many paint brick I sold.

Q. How many faced brick have you on hand now?

A. There are 8 or 10 thousand faced brick there yet.

Q. Is it not possible to clean off these brick?

A. You cannot wash them off except with salt and water.

Q. When was this suit first brought?

A. July first.

Q. Did you not say that no damages would be claimed for these brick?

A. I did not know what damages would be asked for those brick.

Q. You did not know it?

A. Yes, I did know it, in a general way.

Q. Has this suit been under your general directions?

A. No, I have not had much to do with it.

Q. Did you not refuse to continue it?

A. Yes.

Q. Why, then, have you been pushing it?

A. I have done what I deemed to be my duty as manager, in pushing it.

Q. Have you not taken any interest in this suit?

A. I have.

Q. Did you keep a correct account of the brick sold?

A. I did not. I made no special endeavor to keep a correct account of the brick sold. I thought nothing of trusting to memory or books.

Q. Why did you not keep an accurate account?

A. I did not know they would claim damages for brick.

Q. Did you not call my attention to the damaged brick?

A. I did.

Q. And have you not sworn that you did not know they would not claim damages?

A. I have not.

Q. Who commenced this suit?

A. Mr. Calkins.

Q. You sold these brick, counted them, but kept no account of the damaged ones?

A. Yes, that is the exact statement of the case.

Q. To whom did you sell?

A. I sold some to Tom Smith, 12,000 to 15,000, for the West building.

Q. When was that?

A. That was last May.

Q. In what condition were these brick?

A. They were muddy.

Q. To what other parties did you sell?

A. I sold Geo. Arnold 3,000 or 4,000 for Marshall Parson's house.

Q. For what price did you sell them?

A. We sold them for $8.00.

Q. How many did you sell Mitchell?

A. I could tell by looking at the books.

Q. Did you not have some yourself?

A. Yes.

Q. How many of the good paint brick?

A. I bought 3,600 to send to Decatur, and 30,000 to Chicago.

Q. What did you do with the rest?

A. I sold them here and there.

Q. How many were there of them?

A. I cannot say.

J. H. Calkins recalled.

Q. Have you made a draft of these works, Mr. Calkins?

A. I have.

Defendant's counsel objects: objection overruled: counsel excepts.

Q. Is this map drawn to a scale?

A. It is not.

Q. Did you yourself make the sketch?

A. Yes, except three or four pointers or spears.

Q. Is the drawing mathematically correct?

A. It is not.

Q. Why did you not draw it to a scale?

A. I had no scale.

Defendant objects to each and every question regarding map. Objection overruled by court, and the defendant excepts.

Q. What is letter *A* in this sketch?

A. That is the miners' tool house. The L was not there at the time of the flood.

Q. What are the figures?

A. The figures 3, 4, and 5 are the kilns.

Q. What is *B*?

A. *B* is a coal shaft.

Q. You may explain the other points.

A. *C* is the store-room; *D* the bridge at the north end of the yard; *E* represents another bridge; *F* is the office; *G* is the brick-shed. I tried to make it as accurate as I could without measurement. The dotted lines are supposed to be the cemetery grounds. It represents the base of the hill where the water would naturally go. It shows the dam.

The plaintiff offers the plat in evidence.

CROSS-EXAMINED.

Q. Did you draw the plat from measurement?

A. I did not.

Q. Where were you when you drew it?

A. I was in the office of the Second National Bank when I drew it.

Q. When were you last on the ground?

A. I looked over the grounds last week.

Q. What does X and Y represent here in the plat?

A. They represent a rise in the hill.

Q. What do the arrows mark?

A. They show the course of the water, according to my idea of it.

Q. Where was there the most water?

A. At the east and south of kiln 4 there was more than north of it.

Q. Where did the water show the most force?

A. At kiln 5.

Q When did you decide to abandon kiln 4?

A. I never heard of kiln 4 being abandoned.

The plat is offered in evidence; objected to by counsel for defendant. Overruled by the court, and exception taken by defendant.

F. E. SMITH SWORN.

Q. Mr. Smith, what is your occupation?

A. I am a builder.

Q. Have you bought brick from this company?

A. I bought some muddy brick.

Q. Mr. Sission here tells me the brick for the Snap House was sold to you.

Defendant objects; objection overruled; defendant excepts.

A. We were short of brick.

Q. What was the market value of this brick?

A. I do not know the market value.

The Court: Let him state the fair market value as compared with the common brick.

A. We paid the same price for that as we did for those that were not dirty, and had them to wash afterwards. We paid the same as for the same kind not dirty.

CROSS-EXAMINED.

Q. How much did you pay for these brick?

A. I paid $7.00.

Q. Why did you get them for this low price?

A. The brick were dirty, that was all. I had a man washing them all the time.

Q. How much did it cost you to wash those brick?

A. It cost from $15.00 to $20.00.

Q. How many were there of them?

A. Thirty thousand.

Q. Did washing entirely remove the stain of mud from them?

A. No; they did not look so nice as the others.

Q. Could they be stained?

A. They could be.

Q. Would it cost 10 cents a brick?

A. It would not.

Q. Could they not be painted?

A. They could.

Q. Could they not be washed thoroughly clean?

A. They could not.

Q. What kind of brick were they?

A. They were paint brick.

Q. Were they first quality?

A. They were not so hard as other paint brick. They were culled out of the others.

Q. What discolored them?

A. I do not know

NARRATIVE FORM OF PRECEDING TRANSCRIPT.

W. P. Sission, Sworn.

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I have taken an active interest. I don't know as I made a special
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in July. I sold the rest here and there. I can't say.

11. J. H. CALKINS, Recalled.

I have a sketch of the works.

Objection; overruled; exception.

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more water east and south of kiln four than north of it. It
17. showed more force down at kiln 5. I never heard of kiln 4
going to be abandoned before.

18. Plat offered.

Objection; overruled; exception.

T. E. SMITH, Sworn.

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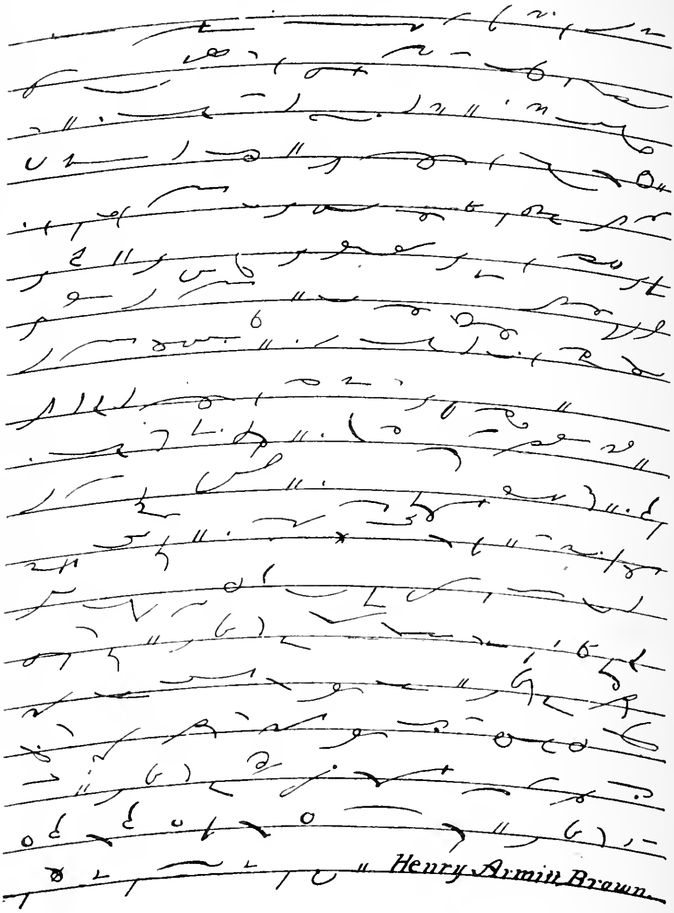
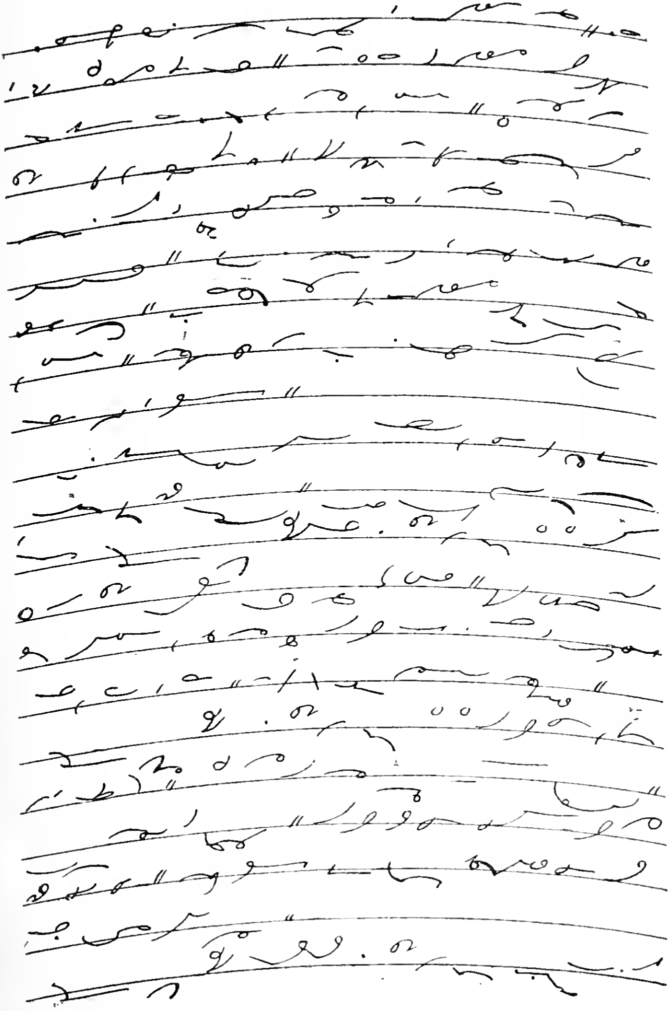
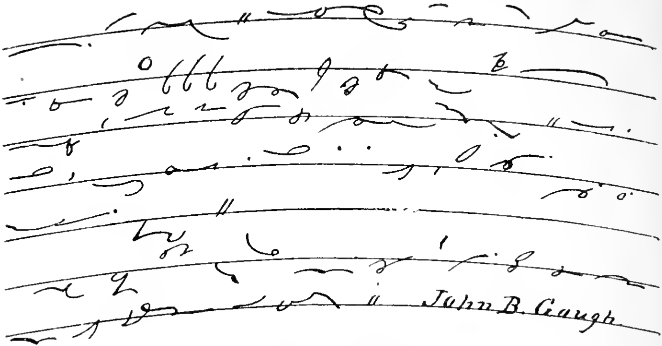
ILLUSTRATIONS OF CURVE-LINE RULING.

Our Country.


Henry Armin Brown.

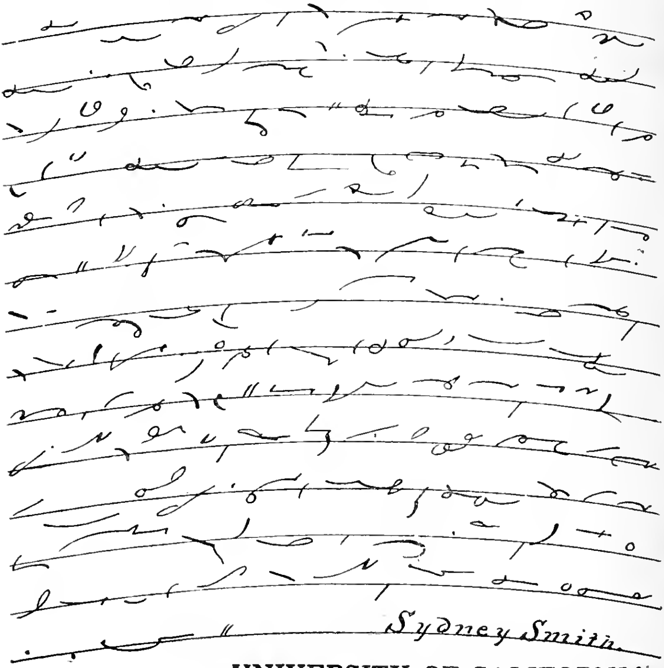
The Power of Habit.





John B. Gaugh

The Love of Country.



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